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PREFACE.

THREE objects have been specially before me in the composition of the following pages,—the first, to provide the lovers of art in general with a complete catalogue of the exquisite works, in all their numerous departments, of two of the greatest artists of modern times, the famous Newcastle engravers, Thomas and John Bewick; the second, to furnish the daily increasing class of collectors of the same with such an inventory as may be of essential service to them in their agreeable but expensive pursuit; and the third, to describe the treasures of the finest and most complete Collection which has ever been brought together of the works of these unrivalled masters.

On the publication of the "Memoir of Thomas Bewick," four years ago, it was affirmed by several reviewers of the book that it wanted one important thing: a list, so far as completeness is possible, of the works of the man to whom it was devoted. This acknowledged desideratum I have now endeavoured to supply.

The catalogues hitherto published have been of a very meagre character. That issued by Mr. J. G. Bell, in 1851, is the best; but, as one who contributed the greater share of that production, I am bound to confess that even in the solitary department which it pretended to exhaust,—that, namely, of the Books and Pamphlets illustrated by the Bewicks,—it was very unworthy of its subject. The Appendix to that volume, which I drew up and prevailed upon the publisher to annex to the work, merely offered a tantalizing glimpse of divisions, which in the present are given in full detail, the contents of which are by no means second either in beauty or interest to any of the illustrations of the Books and Pamphlets themselves.

The Collection of which I have the happiness to be the possessor is one which a number of circumstances that cannot occur again have contributed to make unique. It has been in course of formation for upwards of sixty years. It was originally commenced by a tradesman in Newcastle, an intimate friend and associate of Thomas Bewick, and has been successively increased by additions from the stores of all the best known collectors in the north of England. For many years the late Mr. William Garret was in the constant habit of adding to it the results of his unrivalled position and opportunities, and from him, as the following pages abundantly testify, many of the most curious articles were obtained. Some years also before his death, Mr. John Bell, of Gateshead, contributed many of his

special treasures; and after his decease the enormous collections which he had made in several of the departments were added to the previous acquisitions from the same source. Whilst the death and dispersion of the collections of Mr. Affleck, Mr. Brockett, Mr. Thomas Bell, Mr. W. J. Bell, Mr. John Sykes, Mr. Fenwick, and a number of others, have afforded opportunities for collecting such as no future occasions can by any possibility present. The race of the old collectors has departed, and their gatherings are dispersed.

Although, in the Division of "Books and Pamphlets," my shelves contain a goodly number of fine specimens of binding, the Collection is far more noticeable as presenting examples of the original condition of the majority of the volumes. Copies with untouched edges and in their original boards are frequent. Some of the earliest, for example, of the "Quadrupeds" and "British Birds" are in precisely the state in which they left the publisher's shop, save the partial fading of the marbled paper, which was the outside dress of a new volume seventy years ago.

It may be said that, in the instance of many of the articles in the subsequent Divisions, the mere collector may regard them as destitute of interest, from their being beyond the range of his possible acquisition. I am well aware that, exclusive of the Wood-Blocks, which of course are necessarily so, a considerable number of the impressions themselves are and ever were essentially unique, as possessed of an individual

history in connection with the progress of Thomas Bewick and his art. And considering the way in which hundreds have been preserved from destruction, when the whole of their companions have in all probability met with such a fate, almost the same degree of rarity may confidently be now affixed to great numbers of the rest. But, even in such cases as these, I feel sure that the collector will be glad to possess a knowledge of the works which his favourite artists have produced in any and every particular department, even though his own collection may not contain of such department so much as a solitary example.

The notes appended to many of the articles will be found to convey a large amount of information, derived from original and unpublished sources. And here I should be doing unnecessary violence to my own feelings, if I omitted to devote a few words to the memory of the pair whose names stand first of those recorded above as the special contributors to this Collection, and whose correspondence has furnished the majority of the notes to which I refer.

Mr. William Garret was the son of a hairdresser in the Bigg Market, Newcastle-upon-Tyne. He served his apprenticeship with Emerson Charnley, the bookseller, and, for many years, before he set up for himself, was his foreman and the general manager of his extensive business. On the 3rd of November, 1814, he was admitted into the Stationers' Company of Newcastle by servitude, and continued throughout his life a most active member of that society. For forty-one

years he discharged the duties of Steward in one or other of the Incorporated Companies of his native town, and for a lengthened period filled the office of Chairman of the Stewards. As a member of the Body of Freemen he took an energetic part in the affairs of the borough, and was closely mixed up with all the public transactions of the place. He was also noted for the production of a few local songs, one of which, "The Gathering of the Whigs," written in 1830, enjoyed at the time considerable fame. I possess a printed copy of it—his own gift,—with marginal notes, and his autograph signature at the end. He was the compiler of "An Account of the Great Floods in Northumberland and Durham," Nos. (345, 359) of this Collection, and edited the republication of a Black Letter pamphlet, "The Battle of Floddon Field," which was printed by Messrs. T. and J. Hodgson in 1822. No. (377.) He died very suddenly, in his sixty-third year, on the 28th of December, 1857, and his remains were interred on the 30th of the same month in Jesmond Cemetery. His wife had preceded him on the 9th of September, 1852.

Being for so many years manager to Mr. Charnley, who was Bewick's principal publisher, and intimately acquainted with all the printers of Newcastle and the neighbourhood, he possessed ample opportunities of acquiring what no one else could in the way of proofs and similar curiosities, and turned his position to admirable account. "Somehow or other," says one correspondent, "he contrived to get many queer things"—an

assertion fully borne out by numerous articles described in this volume. I enjoyed for a number of years the pleasure and advantage of his correspondence, and not unfrequently that of his excellent company at Newcastle. Of all the men I ever knew he was among the first and foremost for local knowledge,—and Newcastle and Bewick were his pet subjects. A question never came amiss to him. As it may be supposed, he was not in general ready to part with his hoarded literary and artistic treasures, and, when he did so, showed that he was well acquainted with their value. But in the latter years of his life he was pleased to make my Collection the depository of his best and choicest "gems," to use his customary word, and took a lively interest in its perfection and completeness. In his business dealings I ever found him most exact and honourable; while, as a correspondent and companion, his facility in imparting information on all local matters, and his native ability, happy enthusiasm, courtesy, and genial good-humour united to endear him to all who were brought within his influence. He long considered me one of his special friends,—a position of which I was duly, and therefore deeply, sensible.

With Mr. John Bell, of Gateshead, I was not so well acquainted, except through the medium of correspondence. I used to spend an hour with him now and then during my many visits to Newcastle, and inspect his wonderful collections in all imaginable departments, and listen to his shrewd and sagacious criticisms on the various articles. He was a collector, and

one of a family of collectors, and marvellous indeed were his gatherings. In early life he was a bookseller on the Quay-side at Newcastle, where he was well known as an author, compiler, and publisher, and afterwards followed for a great number of years, as his father had done before him, the occupation of a land surveyor. In these labours he was considered one of the first excellence in the North of England, and was much and widely employed. His business pursuits were made to yield constant food to his taste for collecting, and hardly a journey was taken without adding something or other,—a bar-bill, if nothing else,—to his gigantic stores. Both his father and himself were intimate friends of Thomas Bewick, from whom each of them received, as the following pages testify, interesting proofs of regard. Dr. Dibdin, who calls him the "Historian of the 'Lower Empire' of the North," speaks of his visit to him during his stay at Newcastle, and describes his wonder at the accumulations which filled the second story of his house. Many of his best specimens were added to my Collection during the last few years of his life, as already stated, and, after his death, his matchless collection of shop-cards, invoice-heads, bar-bills, coal-certificates, etc. etc., became my property. He died on the 31st October, 1864.

Of the artists themselves I can furnish no details of importance—beyond those which are contained in the present volume in the Introductions to the several Divisions, and the notes appended to many of the articles,

which will, I hope, give a tolerably minute portrait of their artist life,—except what may be gathered from the memoirs already published. Of these the sketch of Mr. G. C. Atkinson is valuable, as containing some memorials of Thomas Bewick, which would probably have been lost apart from his judicious care. Many of the descriptions in his pages were compiled from articles now in my Collection, which were lent to him by Mr. John Bell for that purpose. The shorter memoirs contained in various periodicals are similarly valuable —always excepting that of Mr. J. F. Dovaston, in the second and third volumes of the 'Magazine of Natural History,' which is a wretched compound of silly affectation and self-conceit, the work of a writer who was evidently more desirous of displaying his own imaginary perfections than those of the ostensible subject of his essay, and whose accuracy of fact is generally on a par with his other qualities.

Of Bewick's Autobiography, published by his daughter in 1862, I would speak in terms of the deepest respect. His personal narrative and charming pictures of natural objects, as at pp. 228, 229, 256, are full of interest and beauty. But I hesitate not to say that, with regard to other parts of the volume, I should have been glad of some omissions. I fully appreciate the feeling of an affectionate and devoted daughter, which this most estimable lady ever was, regarding as sacred everything left behind him by an idolized and lamented father, and supposing that the more minute account it possessed of his sentiments the more the

world would admire and love him. But I think that most readers of the "Memoir" will agree with me in regretting that the chapters on religious and political matters were not omitted. It is the artist-life of Thomas Bewick which one desires to possess, not his opinions about subjects on which he was and could be no authority.

To revert to matters immediately connected with the present volume.

I have stated in the introduction to the Division "Wood-Blocks" that it is in contemplation to issue a series of my Cuts alone. This, among other advantages, would afford a far juster notion of the wonderful versatility of Bewick's powers than any inventory of his productions apart from such illustration. It would also be likely to enable us to add to the list of Books and Pamphlets known to be illustrated by him, long as it is at present, some few, at least, the original Blocks of whose Cuts are classed under my Nos. (3738.) to (3755.), but which I have been unable to refer to any known publications. The late Mr. John Bell, in examining a portion of these, thought that he recollected, among others, the cuts of various Children's Books, one or more "Battledores," "Reading Easies," "The Little Boy found under a Haycock," "Mother Chitchat," "Mother Goose," "History of Patty Proud," "The House that Jack Built," "History of Little Jack," "Tom Thumb's Lottery," etc. etc. So many years, however, had elapsed since he had seen a copy of most of them, that

he could not be quite sure. The publication of the contemplated volume would be the most likely means of showing that his critical eye was correct, by bringing to light any remaining copies of these little books, supposing such to exist; and would thus tend still further to increase our knowledge of those earlier labours, which are and ever must be of peculiar interest, not only for their own intrinsic excellence, but as exhibiting the successive steps of that wonderful career which ultimately led to such unparalleled results.

It will be observed that I have as a general rule omitted all notice of the rarity and value of the articles described. This has been done unwillingly, but designedly and indeed necessarily. In most of the Divisions the statement that the article was rare would have had to be repeated in the description of each, whilst the value is so constantly rising that what would be true at the moment of writing would be altogether deceptive in a few months to come. Even so lately as the 11th of last December, at the sale of the late Rev. Samuel Prince's library by Messrs. Sotheby and Wilkinson, prices were given for various lots which would have astonished collectors a short time before. A set of India paper impressions of the "Quadrupeds," for example, was sold for £12. 5*s.* The "Figures of British Land Birds," 8vo, 1800, went for £6. 10*s.*; "Æsop," large paper, 1818, for £7. 15*s.*; "Select Fables," 1820, India proofs, for £18. 7*s.* 6*d.*, another copy for £14. 3*s.* 6*d.*; and a set of five volumes, in royal 8vo, the "Quadrupeds" of

1790, the "Birds" of 1797, 1804, "Æsop" of 1818, and "Select Fables" of 1820, with an indifferent impression of the Chillingham Bull, and Nicholson's copies of Bewick's large cuts of the Lion, Tiger, Elephant, and Zebra, for £50. With regard to more than one of these lots, including that last named, a gentleman, who was unintentionally absent, told me the following day that he would have been prepared to bid more. It was therefore manifestly impossible to advise the collector as to the prices to be given. I could only in a few instances inform him of what had been done, and leave the matter to his own judgment.

I have appended to many of the articles a notice of the sources from which they have been obtained. But in the instance of many, and particularly in the case of the names of private possessors, I have exercised considerable caution, and have at all times suppressed it where I had any fear that its mention would be unpleasant. It would have been an ill return for kindness to add unnecessary pain to that which the parting with such things must necessarily bring with it.

I have added an Index to the Books and Pamphlets, as, by their being placed in chronological order, they might be difficult to find without such assistance. The Table of Contents at the beginning of the volume, and the alphabetical arrangement in most of the subsequent Divisions, preclude the necessity of the lengthy index which would embrace the articles of the last three hundred and fifty pages.

Among so many references and minute matters of

fact it was hardly possible to avoid a few typographical errors. The only ones, however, of the least importance of which I am aware are the following :—

Page 12, line 6, ii *should be* vi.
„ 38, „ 19, *insert* Pp. xv, vii, 126.
„ 59, „ 25, *insert* Pp. xxiv, 226.
„ 64, „ 21, 24 *should be* 36.
„ 79, „ 22, and (194.) *should be* (197.), (245.), and (448.).
„ 83, „ 13, from *should be* for.
„ 89, „ 25, Northumbrian *should be* Northumberland.
„ 93, „ 6, W. Davison *should be* Catnach and Davison.
„ 93, „ 14, for *should be* by.
„ 102, „ 29, Joe *should be* John.
„ 108, „ 11, *insert* Pp. 142.
„ 117, „ 19, *insert* 20. The Guess Book.
„ 133, „ 1, of *should be* on.
„ 133, „ 16, 30 *should be* 36.
„ 159, „ 11, John Fenwick *should be* C. N. Wawn.
„ 168, „ 5, No. .), *should be* No. (429.).
„ 187, „ 27, p. 81 *should be* p. 83.
„ 192, „ 31, 525 *should be* 524.
„ 283, „ 1, *insert* (1750*.) 97*. Vignette on p. i. *Proof on large 4to paper.*
„ 342, „ 16, "Bewick" *should be* "T. Bewick."
„ 438, „ 19, obliterated *should be* obliterate.
„ 452, „ 30, *after* Temple *add* and Isaac Nicholson.
„ 465, „ 8, *remove the article* (3485.) *to* (1786*.).

In conclusion, I have the pleasing duty of presenting my cordial thanks to the gentlemen to whom I am indebted for the gift or loan of those engravings, impressions from which form a part of the embellishments of this volume. Among them I am happy to name the Rev. John F. Bigge, of Stamfordham; the

Rev. E. H. Adamson, of Gateshead; and Mr. Blackwell, Mr. Hodgson, Mr. Dodd, Mr. Robinson, Mr. Dobson, and Mr. Rutland, of Newcastle. Kindness and courtesy, as I have ever had most agreeable cause to acknowledge, are characteristics of their right noble town, and can nowhere be found more frequently and more pleasantly than in the streets and houses of "Canny Newcassel."

THOMAS HUGO.

The Chestnuts, Clapton, London, N.E.,
Shrove Tuesday, 1866.

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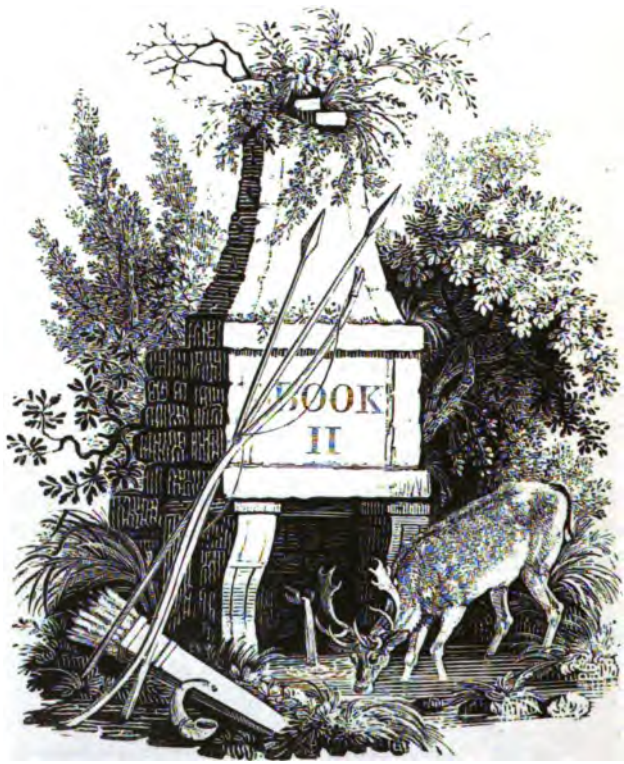
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II

BOOKS AND PAMPHLETS

ILLUSTRATED BY

THOMAS AND JOHN BEWICK.

In perusing the following Catalogue of Books and Pamphlets, illustrated by the Bewicks, the Collector should bear in mind, that—

1. I have generally given the title of each work at full length, but in the case of a few, of more than usual prolixity, or containing poetry and other unnecessary additions, I have thought it enough to quote so much only as suffices to identify them. The notices, however, which take this abbreviated form will be found more than adequate to their intended purpose. Where such details are needful, I have added an analysis, with the number of pages, cuts, etc.

2. I have for the most part, and designedly, omitted to state the various degrees of rarity which the articles respectively possess. All of them, save the few which

end the series, and have been published since the artists' decease, are scarce, most are rare, some are all but, and some altogether, unattainable. Many of the earlier cuts were done for the cheapest publications, children's books, and similar productions, and appear alone in that form; many also for firms and divers purposes which have long since passed away. The supply of these little volumes was even at the time soon exhausted, and it is only by a happy accident that of a number of them but a copy or two is known to exist.

3. The same remark applies to the prices; indeed no certain rule can be given about them. The most extraordinary sums are asked for and paid for what would appear to the unlearned the most valueless and uninteresting articles. From the present state of the market, and the still increasing avidity of collectors, it may be fairly augured that the prices which I have appended to some will progressively and largely increase; while, as to many of the articles to which no price is annexed, it would appear, to quote the words of an eminent bookseller lately used to myself, that "anything may be asked and anything may be had." All, therefore, that I can advise the Collector is, not so much to be cautious against paying too dearly for what he gets, as to be sure that what he gets is genuine. And to this end I recommend to his careful attention my following paragraph.

4. Although the Catalogue embraces a very large number of works hitherto unnoticed, I have attempted

to exclude all which do not possess some claim, intrinsic or other, to be held to contain one or more of the veritable productions of the artists. The necessity for this process of elimination is daily becoming more urgent. It has too long been the fashion to advertise hundreds of books of very multifarious character, published between the years 1767 and 1860, as "containing engravings by Bewick." The Collector should know that not one in twenty of such volumes has a shadow of right to the honour sought for it. They may have an interest of their own as the productions of some local press, and, in rare instances, as embellished with engravings of considerable merit,—sometimes, indeed, copied from the genuine works of the artists, —but none whatever as really connected with the great masters under the shield of whose names they are erroneously—and not always innocently or honestly—placed. The practice began in the lifetime of Thomas Bewick himself, and was resented by him as a wrong, and ridiculed as an absurdity; but he little imagined the extent to which it has since been resorted to, and against which, to prevent subsequent disappointment, the Collector should be duly put upon his guard.

The first number (in brackets) is the running number of the entire Collection; the second that of the particular Division; and the third, where there is any, that of the separate Copies or Impressions.

(1.) 1. A Treatise on Mensuration, both in Theory and Practice. By Charles Hutton.

Newcastle Upon Tyne: Printed by T. Saint, for the Author, and for John Wilkie, in *St. Paul's Church Yard*, and Richard Baldwin, in *Paternoster Row, London*. 1770.

This work, which has now become very rare, was published by subscription, and in numbers. It was commenced in 1768, and completed in 1770, and is dedicated to Hugh Percy, Duke and Earl of Northumberland. The armorial bearings which head the dedication are understood to have been engraved by Beilby, as was the copper-plate at page 600. It contains 648 pages, besides xxvi of preface, etc. The diagrams were Thomas Bewick's first attempts at wood-engraving, and in one of them (page 42) he has introduced his favourite subject, the celebrated Steeple of St. Nicholas' Church, Newcastle.

4to. calf. A remarkably fine copy. It formerly belonged to J. Nicholson, probably Bewick's apprentice of that name, from a member of whose family it was purchased.

(2.) 2. 1. A new invented Horn Book.

[No place or date.]

18mo. With 24 cuts, illustrating the letters of the alphabet. Obtained from the late Mr. John Bell, of Gateshead, who had no doubt of its parentage. One of the very earliest of Bewick's productions.

(3.) 2. 2. Another Copy.

(4.) 3. A New Lottery Book of Birds and Beasts, for Children to learn their Letters by As soon as they can Speak.

Newcastle: Printed by T. Saint, for W. Charnley, 1771.

Small 18mo. Pp. 60. With 48 very clever engravings. In

its original Dutch paper boards, and first-rate condition. One of the rarest of these early productions, and called by a former possessor "a most interesting little gem." Priced, by Mr. E. Pearson, £3. 3*s*.

[See the Division "Proofs of Illustrations to Books, etc."]

(5.) 3. 2. Another very fine copy.

(6.) 4. The Child's Tutor; or, Entertaining Preceptor. To Render His Introduction into Learning pleasing, instructive, and agreeable. Containing Tables of Words, from one to three Syllables. With a Variety of Religious and Moral Lessons. To which is added, Rules for Behaviour; and a familiar Dialogue, explaining the Nature of Syllables, etc. The Third Edition, greatly Improved.

Newcastle: Printed by T. Saint, in Pilgrim-street. MDCCLXXII.

Square 18mo. Pp. ii, 120, with 16 very rude cuts. "The rare copy of the 'Child's Tutor' contains the woodcuts which Bewick engraved in the first year of his apprenticeship, though he was afterwards ashamed to own them." MS. note of the late Mr. W. Garret. That at page 83 is in my possession.

Excellent copy, in its original Dutch paper boards.

(7.) 5. Songs, Comic, and Satyrical. By George Alexander Stevens.

Oxford: Printed for the Author. Sold by J. Waller, in Fleet Street; G. Robinson, in Paternoster Row; and F. Newbery, the Corner of St. Paul's Church Yard, London. M,DCC,LXXII.

12mo. Pp. 16, 248. The cut of the Poculum Poculorum at page [6] is thought to be by Thomas Bewick.

(8.) 6. Youth's Instructive and Entertaining Story-Teller: Being A Choice Collection of Moral Tales, Chiefly deduced from real Life, calculated to inforce

the Practice of Virtue, and expand every social Idea in the human Heart. [etc.]

Newcastle upon Tyne: Printed by and for T. Saint, 1774.

12mo. Pp. vii, 225. (See Atkinson's Sketch of Bewick, p. 6.)
Good copy, in old calf.

(9.) 7. The Freemason's Companion.

Newcastle: Printed by Thomas Angus, MDCCLXXIV.

This work contains a tail-piece of a beautiful wreath of flowers, cut on wood by Bewick while working in London.

(10.) 8. Youth's Instructive and Entertaining Story-Teller: Being A choice Collection of Moral Tales, Chiefly deduced from real Life, [etc.]

Newcastle upon Tyne: Printed by and for T. Saint, 1775.

12mo. Pp. vii, 225. A reprint of the edition of the previous year. Very fine copy, in old calf. It formerly belonged to Mr. J. T. Brockett, and has his book-plate.

(11.) 9. The Only Method to make Reading Easy, or, Child's Best Instructor; Containing Emblematic Cuts for the Alphabet, select Scripture and Moral Sentences, instructive Fables, and edifying Pieces of Poetry. [etc.] By T. Hastie, Schoolmaster, Newcastle.

Newcastle: Printed for M. Angus. [n. d.]

18mo. Pp. 108. See No. (497.)
Good copy, in its original boards.

(11*.) 10. The Pismire Journal. No. 5.

Newcastle: 1777.

This contains an engraving on copper of the "Theban Harp," by Thomas Bewick. See Bewick's "Memoir," page 105.

It "was the first thing that Thomas Bewick, the celebrated engraver, did after he returned from his first visit to London." Memoir of Mr. James Murray. Fordyce, Newcastle. Page 19.

(11**.) 10*. Whitehead's Newcastle Directory, For 1778.

Containing The Names, Trades, and Situation of the Warehouses, Offices, Shops, &c. of the People in Trade in the Town and County of Newcastle upon Tyne,——with a List of the Carriers, &c. &c., Alphabetically arranged.

Newcastle: Printed by Tho. Angus, St. Nicholas' Church-yard, and Sold by all the Booksellers. 1778. (To be continued annually.)

18mo. Pp. 60. With an engraving by T. Bewick on the title, representing the armorial bearings of the town, with St. Nicholas' Steeple, the river Tyne, etc., in the background.

A matchless copy, half-bound in calf, from the collection of John Straker, Esq. "This contains on the title the first block Tommy Bewick engraved of the Newcastle Arms with St. Nicholas' Church in the distance. There are several cuts, all very near alike, but the learned in such matters know the difference." Mr. W. Garret.

(12.) 11. A View of Northumberland with an Excursion to The Abbey of Mailross in Scotland. By W. Hutchinson. Anno 1776.

Newcastle: Printed by T. Saint, for W. Charnley, and Messrs. Vesey & Whitfield. MDCCLXXVIII.

2 vols. 4to. The woodcut of the Roman Inscription at page 213, vol. i., is, doubtless, by Thomas Bewick.

(13.) 12. Riley's Emblems, Natural, Historical, Fabulous, Moral, and Divine; For the Improvement and Pastime of Youth: Serving to display the Beauties and Morals of the Ancient Fabulists. The Whole calculated to convey the Golden Lessons of Instruction under a new and more delightful Dress. For the Use of Schools. Written for the Amusement of a Young Nobleman. The Third Edition.

London: Printed for G. Riley, Curzon-street, May Fair; And Sold by J. Walter, Charing Cross; and F. Newbery, the Corner of St. Paul's Church-yard. MDCCLXXIX.

12mo, pp. xxiv, 192. With sixty-five cuts. The advertisement calls this "a new and much improved Edition, with near Twenty new Emblems never before printed, embellished with a new set of cuts," etc. The greater part of the cuts, however, were those which were used in the previous editions of 1772 and 1775. They are very indifferent, and were most probably executed by Lee, who did most if not all the illustrations for 'The Historical Pocket Library,' in six volumes, printed at Bath, by S. Hazard, for Riley, in 1790. I am inclined to think that the cut before the Introduction, those at pp. 32, 39, 41, 47, 122, and the last twelve cuts, which were used for the first time in this edition, may possibly be the work of John Bewick. But they do not add to his fame, either as a designer or an engraver.

Good copy, in boards.

(14.) 13. Fables by the late Mr. Gay. In One Volume Complete.

Newcastle: Printed by and for T. Saint, W. Charnley, and J. Whitfield and Co. MDCCLXXIX.

In the advertisement announcing the publication of this book, Saint terms it "A new and elegant edition of Gay's Fables in 8vo, on fine writing foolscap, adorned with very curious cuts and a finely engraved frontispiece; some of these cuts have gained the premium of the Royal Society,"—alluding to the five cuts, for the execution of which the Society of Arts presented Bewick with their medal. It is a 12mo, pp. viii, 252, and contains 67 cuts of Fables and 33 vignettes.

A most beautiful copy in tooled calf. From the late Mr. John Bell. "Jno. Bell: Novo Castro." Copies usually sell for one guinea and upwards.

(15.) 14. Youth's Instructive and Entertaining Story Teller; Being a Choice Collection of Moral Tales, (Extracted from the larger Edition of that Book) Chiefly deduced from real Life, calculated to inforce the Practice of Virtue, and expand every social Idea in the human Heart. Adorned with emblematical Cuts, from the most interesting Part of each Tale. The Second Edition. [etc.]

Newcastle Upon Tyne: Printed by and for T. Saint, 1779. Price Six-Pence.

12mo. Pp. 68. With 12 cuts.

A most beautiful copy, in law calf. From the Collection of the late Mr. John Bell.

(16.) 15. A Pretty Book of Pictures for Little Masters and Misses; or, Tommy Trip's History of Beasts and Birds. With a familiar Description of Each in Verse and Prose. To which is prefix'd, The History of little Tom Trip himself, of his Dog Jouler, and of Woglog the great Giant.

Newcastle: Printed by T. Saint, 1779.

Square 24mo. Pp. viii, 124. With a frontispiece of Woglog the Giant attempting to seize Tommy Trip, a cut of "The Student," 25 cuts of beasts, 27 of birds, and 5 miscellaneous. Mr. Atkinson states that we are indebted to this little book for the more celebrated productions, the Histories of Quadrupeds and of British Birds.

Good copy, in its original boards.

"From the figures being correctly drawn, and altogether it being a more than extra got up book, it went through fourteen editions, of large numbers each, in a few years; but, from the usage its possessors gave it, some time before the death of John Hall, in June, 1795, the sole proprietor of the printing busi-

ness carried on under the firm of Hall and Elliot, successors to Thomas Saint, scarcely a copy of Tommy Trip was extant.' MS. note of the late Mr. John Bell, of Gateshead.

[See the Division "Proofs of Illustrations to Books, etc."]

(17.) 16. The Whole of Aristotle's Complete Master-Piece, [etc.]

London: MDCCLXXX.

12mo. Pp. vj, 148. With 9 cuts by T. Bewick.

(18.) 17. A Companion to the Altar.

Newcastle: [n. d.]

With cut of the Last Supper as a frontispiece by "J. Bwk.," the "J." and the "B" forming a monogram.

(19.) 18. A Supplement to the History of Robinson Crusoe, Being the History of Crusonia, or Robinson Crusoe's Island, Down to the Present Time. Copied from a Letter sent by Mr. Wishit, Captain of the Good-Intent, to an intelligent Friend in England, after being in a Storm in May, 1781, driven out of his Course to the said Island. Published by the said Gentleman, for the agreeable Perusal of Robinson Crusoe's Friends of all Sizes. A New Edition. [etc.]

Newcastle: Printed and Sold by T. Saint, in 1782. Price 6d.

18mo. Pp. 64. With a frontispiece of Robinson Crusoe, and three other cuts, attributed to T. Bewick.

Fine copy of this most rare book, in tooled calf, from the late Mr. John Bell, who has placed on the fly-leaf the following note:—"This Book was written by Thomas Spence, a Schoolmaster on the Quay Side, Newcastle. He was eldest son of William Spence, Boothman, by Margarett, his second wife, who were married at the Church of All Saints', Newcastle, ye 25th July, 1749. Thos. Spence published a Pronouncing

Dictionary and several other curious works in Newcastle, amongst which was his famous essay entitled 'Property in Land, Every One's Right,' which he had read to a Philosophical Society then existing in Newcastle. He went to London, and died there 2nd September, 1814, aged 62 years, and was buried at St. James's Chapel, Tottenham Court Road. Left no Issue."

(20.) 19. A S'upl'im'int Too thi Histire ov Robinsin Kruzo, being Th'i H'ist'ire 'ov Kruzonea, or R'ob'ins'in Kruzo'z Il'ind. Doun too thi prezint Tim. [etc. as in the former article.]

Nuk'as'il: Printid and Sold bi T. Sant, 1782. Pris 6d.

18mo. Pp. iiii, 60. A phonetic version of part of the former article, but illustrated with the frontispiece alone.

(21.) 20. The Instruction of Youth in Christian Piety. Taken out of the Sacred Scriptures and Holy Fathers. From the French of Charles Gobinet, D.D. The Fourth Edition. [etc.]

Newcastle Upon Tyne: Printed for and Sold by F. Coates, Newcastle; and J. P. Coghlan, near Grosvenor Square, London. MDCCLXXXIII.

2 vols. 8vo. With a beautiful cut by Thomas Bewick on the title representing Our Lord Blessing Little Children, which was afterwards used for broadsides of a religious character, as gifts to schoolchildren, etc. (See examples among the Broadsides.)

Fine copy, in calf.

(22.) 21. The Lilliputian Magazine: Or the Young Gentleman & Lady's Golden Library. Being An Attempt to mend the World, to render the Society of Man more Amiable, & to establish the Plainness,

Simplicity, Virtue, and Wisdom of the Golden Age, so much Celebrated by the Poets and Historians.

London: Printed for T. Carnan, Successor to J. Newbery, in St. Paul's Church Yard. Price One Shilling. MDCCLXXXIII.

18mo, pp. ii, 149, with 14 cuts. Good copy, in calf.

(23.) 22. The Fables of Æsop, and others. Newly done into English. With an Application to each Fable. Illustrated with Cuts. By S. Croxall, D.D. The Seventh Edition.

Newcastle Upon Tyne: Printed by and for T. Saint. 1783.

12mo. With 148 cuts. This I believe to be the first edition of this popular book illustrated by John Bewick, if the cuts are really by him, of which I am far from sure.

(24.) 23. Select Fables, in Three Parts. Part I. Fables extracted from Dodsley's. Part II. Fables with Reflections, in Prose and Verse. Part III. Fables in Verse. To which are prefixed, The Life of Æsop; and an Essay upon Fable. A New Edition, improved. [etc.]

Newcastle: Printed by and for T. Saint, MDCCLXXXIV.

A book, with nearly a similar title, was printed in Newcastle at an early period, and having a miserable set of illustrations; but for this edition a new set of cuts was engraved by Thomas and John Bewick, and the work was otherwise materially improved. These cuts were then deemed superior to any of Bewick's previous productions. After Saint's death, they became the property of Hall and Elliot, his successors, who sold them to Wilson and Spence, of York, who afterwards sold them to Charnley, of Newcastle. Charnley had them retouched by

Charlton Nesbit, removed part of the ornamental borders, and published them uniform with Bewick's "Quadrupeds" and "Birds" (see Select Fables, 1820).

12mo. Pp. xii, 308, ii. A most beautiful copy, in tooled calf. From the Collection of Mr. John Bell, with his book-plate. "This is the finest copy of Saint's edition of the Select Fables I ever saw. I purchased it from Mr. John Bell, of Gateshead, who was one of Bewick's chums. J. G. B." MS. note on the fly-leaf.

(25.) 24. Another Edition, with the same Title-page, issued the same year.

There are considerable variations in the body of the work; for instance, small vignettes occur at pages 122, 125, and 152, which are not in the first edition; the letter-press varies at pages 123, 143, 144, 145, 151, 152, 164, 165, 166, 167, 168, etc. The parts in verse are longer, while the Reflections are shorter.

A very fine copy, in calf. Copies of each edition have been sold for from £2. 10*s.* 0*d.* to £4. 4*s.*

[See the Division "Proofs of Illustrations to Books."]

(26.) 25. The Bishopric Garland: or, Durham Minstrel. Being a Choice Collection of Excellent Songs, Relating to the above County. Full of agreeable Variety, and pleasant Mirth.

Stockton: Printed by R. Christopher. MDCCLXXXIV. Licensed and entered according to Order.

18mo. Pp. 24. With two cuts of Arms by Thomas Bewick.

Good copy, uncut, in its original cover. This was one of Ritson's compilations, and was reprinted, without the illustrations, in 1792, 1809, and 1810.

(27.) 26. The History and Antiquities of the County Palatine, of Durham; By William Hutchinson, F.A.S. [etc.]

Newcastle: Printed for Mr. S. Hodgson; &

Messrs. Robinsons, Paternoster Row, London. MDCCLXXXV.

2 vols. 4to. Vol. i, pp. xxxvi, 592; vol. ii, pp. iii, 616.

The cuts of the Roman Altars and other antiquities, and the Arms and Seals of the Bishops, are by Thomas Bewick, and are in general admirably executed. At the end of the second volume is a tailpiece, also by him, containing the "S. H." of the publisher of the work. The copper-plate engravings are principally by Ralph Beilby. In his autobiography, Bewick thus describes the labours of this period:—"Besides being kept busy with the routine business of our work-office, I was often engaged in executing woodcuts for publishers and printers, at various times from about the year 1788 to 1790. The first of any importance was the woodcuts of Roman Altars, and the Arms of the Bishops of Durham, for 'Hutchinson's History of Durham,' in which my friend, the late George Allan, Esq., of the Grange, Darlington, took a conspicuous part. A set of cuts was done for Goldsmith's 'Deserted Village,' for Mr. Walker, printer, of Hereford. Mr. Nicholson, printer, of Ludlow and Poughnill, the publisher of 'Elegant Selections from Various Authors,' employed me to embellish some of these with woodcuts. My old friend William Bulmer, of the Shakespeare Printing-office, London, also employed me to execute the cuts for Parnell's 'Hermit,' and Goldsmith's 'Deserted Village.'" Memoir, pp. 141, 142. All will be found in this Collection.

(28.) 27. Newcastle Almanack for 1786.

This Almanack, which was published by Beilby and Bewick, on the 5th of November, 1785, is "embellished with an accurate Perspective View of the Exchange, exhibiting the Crow's Nest at the Top," engraved by Thomas Bewick.

(29.) 28. An Account of Newcastle Upon Tyne, or Epitomized History of that Town and County, From Authentic Records.

Newcastle; Printed by T. Angus, for the Author,

and Sold by him on the Middle of the High-Bridge. 1787. (Price One Shilling.)

18mo. Pp. 108. With engraving of the Newcastle Arms, etc., on the title, similar to No. (11).

From the late Mr. John Bell's Collection. A matchless copy, half-bound in russia.

(30.) 29. The Children's Miscellany: In which is included the History of Little Jack; By Thomas Day, Esq., Author of the History of Sandford and Merton. [etc.] Embellished with Twenty-nine Cuts by Bewick, and a Frontispiece.

London: Printed for John Stockdale, opposite Burlington House, Piccadilly. MDCCLXXXVII.

12mo. Pp. vii, 340. The cuts are by John Bewick, and very clever. Some of them were used by Stockdale in others of his publications which find a place in this Collection.

Good copy, in calf.

(31.) 30. The Honours of the Table, or Rules for Behaviour during Meals; with the whole Art of Carving, Illustrated by a Variety of Cuts. Together with Directions for going to Market, and the Method of distinguishing good Provisions from bad; To which is added A Number of Hints or concise Lessons for the Improvement of Youth, on all occasions in Life. By the Author of Principles of Politeness, &c. [etc.]. For the Use of Young People.

London. Printed for the Author, at the Literary Press, No. 14. Red-Lion Street, Clerkenwell; and may be had of H. D. Symmonds, Paternoster-Row, and all Book-sellers in Town and Country. M,DCC,LXXXVIII.

12mo, pp. 120, good copy, in calf. The engravings are by John Bewick.

(32.) 31. The History of a Schoolboy. With Other Pieces.

London: Printed for John Stockdale, opposite Burlington House, Piccadilly. MDCCLXXXVIII. Price One Shilling. Entered at Stationers Hall.

18mo. Pp. 57, 130. With a frontispiece by John Bewick.

(33.) 32. The New Robinson Crusoe; An instructive and entertaining History, for the use of Children of both Sexes. Translated from the French. Embellished with Thirty-two beautiful Cuts.

London: Printed for John Stockdale, opposite Burlington House, Piccadilly. MDCCLXXXVIII. Entered at Stationers Hall.

2 vols. 12mo. Vol. i., pp. xxii, 173; vol. ii., pp. 156. The cuts are by John Bewick, and many of them bear his name.

(34.) 33. The Oxford Sausage.

London: Newbery. 1789.

12mo. With cuts said to be by Thomas Bewick.
Good copy, in boards, uncut.

(35.) 34. Emblems of Mortality; Representing, in upwards of Fifty Cuts, Death seizing all Ranks and Degrees of People; Imitated from a Painting in the Cemetery of the Dominican Church at Basil, in Switzerland: With an Apostrophe to each, translated from the Latin and French. Intended as well for the Information of the Curious, as the Instruction and Entertainment of Youth. To which is prefixed A copious Preface, containing an historical Account of the above, and other Paintings on this Subject, now or lately existing in divers Parts of Europe..

London: Printed for T. Hodgson, in George's-Court, St. John's-Lane, Clerkenwell. MDCCLXXXIX.

12mo. Pp. xxviii, 52. The cuts to this book were engraved by Thomas and John Bewick.

Very fine copy, in its original boards, uncut.

(36.) 35. The Dance of Death, from the Original Designs of Hans Holbein, Illustrated with Fifty-two Wood Cuts, Engraved by Thomas and John Bewick.

Newcastle: Printed for William Charnley, M,DCC,LXXXIX.

Identical with the previous article, with the exception of the title.

12mo, very fine copy, in calf. The blocks were shortly afterwards destroyed by fire in London.

(37.) 36. The History and Antiquities of The Town and County of the Town of Newcastle upon Tyne, including an Account of the Coal Trade of that place, and embellished with Engraved Views of the Publick Buildings, &c. By John Brand, M.A., Fellow and Secretary of the Society of Antiquaries, London. [etc.]

London: Printed for B. White & Son, Booksellers, Horace's Head, Fleet Street, and T. & I. Egerton, Whitehall. A.D. MDCCLXXXIX.

2 vols. 4to. The woodcuts of Roman Altars, Inscriptions, etc., are by Thomas Bewick.

(38.) 37. The History of the Castle, Town, and Forest of Knaresborough, with Harrogate, and its Medicinal Waters [etc.]. The Fourth Edition. By E. Hargrove.

York: Printed by W. Blanchard; and Sold by E. Hargrove at his Shops in Knaresborough and Harrogate; G. and T. Wilkie, St. Paul's Church Yard, London; and by the Booksellers of York, Leeds, and Ripon. MDCCLXXXIX.

12mo. Pp. iv, 330. With a very beautiful cut by T. Bewick, with his initials, of the Arms of the Priory of Knaresborough, the Cornwall Arms, at page 61.

In its original boards, uncut.

(39.) 38. The Princess of Zanfara; a Dramatic Poem. [etc.]

London: Printed by Mess. Wilkie, St. Paul's Church-Yard. MDCCLXXXIX.

This work has a beautiful wood-engraving on the title, of a Negro kneeling, by Thomas Bewick. It was from the pen of William Hutchinson, of Barnard Castle, Esq., the Historian of Durham, etc., and was republished, but not reprinted, in the same year by Hodgson, in Newcastle. It was again issued in 1792, when a new title was added, with the imprint of London, for B. Law and Son, and F. Jollie, Carlisle. The cut has since been used in part of the publications of the Anti-Slavery Society, and Religious Tract Society, of Newcastle.

"Bewick took a deal of pains with this cut. It was done for a Society in London and Newcastle, 1787, in which there were Sir John E. Swinburne, Mr. Thomas Bigge, and others, who were particular friends. It has since been much hacked, by being used for everything which had any allusion to Negroes or the Slave Trade. Hutchinson stuck it into the title of his Play or Poem, the Princess of Zanfara, 1789." MS. note of the late Mr. John Bell.

[See "Proofs of Illustrations to Books."]

(40.) 39. A Tour through Sweden, Swedish-Lapland, Finland and Denmark. In a Series of Letters,

illustrated with Engravings. By Matthew Consett, Esq.

Stockton: Printed by R. Christopher, for the Author, 1789. And Sold by W. Goldsmith, Paternoster Row; and T. Lewis, Russell Street, Covent Garden, London.

4to. Pp. xvi, 157. A fine copy, in calf, gilt.

The engravings are on copper, and are of an ordinary character, but the work is valuable and curious, as being one of the very few publications that Bewick illustrated in this manner.

An interesting notice of Consett's Tour will be found in Fox's "Synopsis of the Newcastle Museum," pp. 289, 292.

(41.) 40. The Garden Vade Mecum, or Compendium of General Gardening; [etc.] By John Abercrombie, Upwards of Forty Years Practical Gardener, and Author of "Every Man his own Gardener."

London: Printed for John Stockdale, Piccadilly. 1789. [Price 3*s.* 6*d.* Boards, 4*s.* bound.] Entered at Stationers-Hall.

12mo. Pp. xii, 585. With a frontispiece by John Bewick. Good copy, in calf.

(42.) 41. Whitehead's Newcastle and Gateshead Directory, for 1790. [etc.]

Newcastle: Printed by D. Akenhead, for the Author, and Sold by him on the Middle of the High Bridge. To be continued every 2 years. Price 1*s.*

18mo. Pp. 130. A matchless copy, half-bound in russia, from the Collection of Mr. John Bell. "This volume contains (p. 101) the woodcut by T. Bewick, and its first use, of Fettes and Watson, Union Street, the State Lottery Office Keepers in Newcastle." Mr. W. Garret.

(43.) 42. Proverbs Exemplified, and Illustrated by Pictures from Real Life. Teaching Morality and a Knowledge of the World; With Prints. Designed as a Succession-Book to Æsop's Fables. After the Manner, and by the Author, of Hogarth Moralized.

Printed for and Published by the Rev. J. Trusler, and Sold at the Literary Press, No. 62, Wardour Street, Soho, and by all Booksellers. Entered at Stationer's Hall. [Price Three Shillings, Half-Bound.]

London, May, 1, 1790.

12mo. Pp. viii, 196. With 50 woodcuts from the graver of John Bewick, most of them bearing tokens of considerable ability. A most beautiful copy, in half-russia, from the Collection of the late Mr. John Bell. Priced by Bohn, of Coney Street, York, in 1859, £1. 10*s*.

(44.) 43. Proverbs in Verse, or Moral Instruction conveyed in Pictures, for the Use of Schools: On the Plan of Hogarth moralized, By the same Author. With fifty six Cuts: To which are prefixed Rules for Reading Verse. [etc.]

London: Sold by I. Souter, 1, Paternoster Row. [n. d. Perhaps not published before 1810.]

12mo. Pp. 124, with illustrations by John Bewick, all of which are used in Dr. Trusler's other works.

A very fine copy, in boards, and uncut.

(45.) 44. The Beauties of Natural History, Selected from Buffon's History of Quadrupeds, [etc.]

Alnwick: Catnach. [n. d. cir. 1790.]

12mo. Pp. 92. With 67 cuts. The cuts are found in many of Saint's publications.

Fine copy, in calf.

(46.) 45. 1. A General History of Quadrupeds. The Figures engraved on Wood by T. Bewick.

Newcastle Upon Tyne: Printed by and for S. Hodgson, R. Beilby, & T. Bewick, Newcastle: Sold by them, by G. G. J. & J. Robinson, and C. Dilly, London. 1790.

Royal 8vo, of which only one hundred copies were printed. Very fine copy, in cloth, from Mr. W. Garret, who has supplied the following note:—"This copy was formerly in the possession of Mr. William Heaton, Printer and Bookseller, Newcastle, who in 1790 was a clerk in Sol. Hodgson's office, and prized this book ever after as a valuable relic and extraordinary book."

Stevens's copy sold for £2. 5*s.* 0*d.*, and Brockett's for £5. 7*s.* 6*d.* "It is almost a hopeless task to endeavour to procure the royal paper of the First Edition." B. M. Pickering.

(47.) 45. 2. Another very fine copy.

Royal 8vo, calf.

(48.) 45. 3. Another copy.

Demy-8vo, very fine, in its original boards, uncut. Extremely rare in this state. Priced by Kerslake, of Bristol, in 1856, £2. 18*s.*, and by Upham and Beet, 1860, £4. 4*s.*

(49.) 46. A General History of Quadrupeds. The Figures engraved on Wood by T. Bewick.

The Third Edition.

Newcastle Upon Tyne: Printed by and for S. Hodgson, R. Beilby, & T. Bewick, Newcastle: Sold by them, by G. G. J. & J. Robinson, & C. Dilly, London. 1792. (Price Twelve Shillings in Boards.)

Demy 8vo, cloth boards, much soiled.

This was Bewick's own copy, and has several additions and corrections in his handwriting.

(50.) 47. A General History of Quadrupeds. [etc.] The Fourth Edition.

Newcastle Upon Tyne: [etc.]. 1800.

Imperial 8vo, very fine copy, in calf.

A copy, in morocco, was priced by Lilly, in 1861, at £12. 12*s.*

(51.) 48. A General History of Quadrupeds. The Figures engraved on Wood by Thomas Bewick.

The Seventh Edition.

Newcastle Upon Tyne: Printed by Edw. Walker, for T. Bewick; Longman, Hurst, Rees, Orme, and Brown, London; and Wilson and Sons, York. 1820.

Extra imperial 8vo. Pp. x, 528. A noble copy, in its original boards.

"To the Collector of Bewick's works on the largest paper, this volume is a great desideratum, being so very difficult to obtain in this size." Upham and Beet. Priced by them, £3. 13*s.* 6*d.*

(52.) 49. Figures of the Quadrupeds, with Vignettes.

Newcastle: 1818.

4to. Taken off without the letter-press. It is understood that only twenty-five copies were so done.

In sheets, as originally issued.

(53.) 50. Figures of the Quadrupeds.

Newcastle: 1824.

4to. A reprint of the preceding article.

[See the Division "Proofs, etc., of the Figures and Vignettes of the Quadrupeds."]

The following memoranda will be useful to the Collector. For the number of copies I am indebted to information received from the late Mr. John Bell, of Gateshead.

Of the first edition of the Quadrupeds fifteen hundred copies were printed on demy, and one hundred on royal 8vo, the former being sold for 8*s.*, and the latter for 12*s.* It contains

Pp. viii, 456, and is illustrated by 200 figures and 104 tail-pieces.

The second edition appeared the following year, the same number of demy copies being printed and sold at 9*s.* each, and three hundred on royal, which were sold at 12*s.* The work was increased to 483 pages, containing 212 figures and 108 tail-pieces, many of the latter in both this and the first edition being reprinted, or given in duplicate. The principal addition to this edition was the Bats.

The third edition, in 1792, was nearly a reprint of the second the number of pages and illustrations being the same; the only alterations occurring are, the addition of a note at page 392, respecting the application of mole-skins in the manufacture of hats, and the variation of several of the tail-pieces, different ones occurring in the third edition at pages 16, 80, 87, 94, 192, 194, 207, 236, 290, 344, 351, 357, 386, 391, 398, and 419, from those in the second edition; by which means the repetition of the cuts of this nature, which occurred in the two first editions, was avoided. The impression was of like number and the price similar, and the edition was printed in demy and royal octavo.

The fourth edition, which was published in 1800, shows a considerable improvement. It contains 525 pages, and has 225 figures and 100 tail-pieces, and the Linnean names of the animals are introduced. This is the first edition of which imperial paper copies were taken; the impression was as follows:—Two hundred and thirty on imperial 8vo, which sold at 21*s.*; three hundred on royal 8vo, at 15*s.*; and one thousand on demy 8vo, at 10*s.* 6*d.* On the publication of this edition some difference arose between Messrs. Beilby, Bewick, and Hodgson, as to the disposal of the copies; and it was finally arranged that each party should have a third share of the edition, and dispose of it as he should think fit. Beilby, having then retired from business, sold his share to Mr. John Bell, bookseller, of Newcastle; in consequence of which, we find his name introduced into the title of a portion of this

edition. Mr. Beilby soon after sold his interest in the copyright and engravings of the work to Mr. Bewick.

An edition in 8vo was printed at New York in 1804, under the title of "A General History of Quadrupeds. The figures engraved on wood, chiefly copied from the original of T. Bewick. By A. Anderson. First American Edition. With an Appendix, containing some American Animals not hitherto described. New York: Printed by G. & R. Waite, No. 64, Maiden Lane, 1804." Some of the cuts in this volume are truly wonderful copies of the originals, and an inspection of them would stagger not a few who are accustomed to attribute to "Bewick" every engraving of more than ordinary ability produced at the time when these were published. The book may be seen in the British Museum.

The fifth edition was not published until 1807, and was then printed by Edward Walker, of Newcastle. In it there appears an addition of one figure and one tail-piece on the same number of pages. None of this edition was printed on royal paper. The price of the book was now advanced to 13*s.* for the demy, and £1. 11*s.* 6*d.* for the imperial copies.

The sixth edition is again similar to the fifth, consisting of the same number of pages and illustrations. It appeared in 1811, and was printed on demy paper only, the price being further raised to 21*s.* Bewick sold his share of this edition to Messrs. Longman and Co., of London. (See one of the autograph letters, dated 22 July, 1811.)

The seventh edition was issued in 1820, and the eighth in 1824, but they are both very similar to that of 1811. Of both editions, copies were printed on imperial, royal, and demy paper the prices being £1. 1*s.* for the demy, £1. 11*s.* 6*d.* for the royal, and £2. 2*s.* for the imperial paper.

The descriptions in the History of Quadrupeds were written by Mr. Beilby, at that time partner with Bewick. Mr. Beilby died 4th January, 1817, in his 74th year.

(54.) 51. Ancient Songs, From the time of King Henry the Third to the Revolution.

London: Printed for J. Johnson, in St. Paul's Church Yard. MDCCXC.

Small 8vo. Pp. ii, lxxx, 332. With four engravings; that of the Minstrel at page 47, repeated at page 191, doubtless by Thomas Bewick.

(55.) 52. Cooke's Voyages round the World. Newcastle: 1790.

8vo, 4 vols. With copper-plates by Beilby and Bewick.

(56.) 53. The Life and Perambulations of a Mouse. London: [n. d. cir. 1790.]

18mo, 2 vols. With forty-four cuts, said, but I very much doubt it, to be by John Bewick.

(57.) 54. The Historical Pocket Library; or, Biographical Vade-Mecum. Six Volumes. Consisting of I. The Heathen Mythology. II. Ancient History. III. The Roman History. IV. The History of England. V. Geography. VI. Natural History. The Whole forming a Moral and Comprehensive System of Historical Information, for the Amusement and Instruction of the young Nobility of both Sexes. Bath: Printed by S. Hazard; For G. Riley, Stationer, Ludgate-Street, London. 1790.

Square 12mo. Many of the cuts bear the name of Lee, and I am doubtful whether either Thomas or John Bewick had a hand in any of them. The heads of the Kings of England are more like their work than any of the other cuts, but even in these the graver of Lee is plainly discernible. It is with considerable reluctance that I give this work a place in the present Catalogue.

(58.) 55. Pieces of Antient Popular Poetry: From

Authentic Manuscripts and Old Printed Copies. Adorned with Cuts. [etc.]

London: Printed by C. Clarke, for T. and J. Egerton, Whitehall. MDCCXCI.

Small 8vo. Pp. xiv, 152. With 15 cuts by Thomas and John Bewick.

Good copy, in calf.

(59.) 56. 1. The Progress of Man and Society. Illustrated by upwards of One Hundred and Twenty Cuts. Opening the Eyes, and Unfolding the Mind of Youth Gradually. By the Rev. Dr. Trusler, Author of Hogarth Moralized, Proverbs Exemplified, &c. &c. The best knowledge of Man, is Man.

London. Printed for the Author, John Trusler, at the Literary Press, No. 62, Wardour-street, Soho. Entered at Stationers Hall, July, 1791. Price 5s. Bound. M,DCC,XCI.

12mo, pp. iii, v, 264. With marvellously clever cuts by John Bewick.

A fair copy, in calf. With the autograph of "Wm. A. Chatto," the writer on Wood engraving.

(60.) 56. 2. Another copy.

Very fine, in calf.

(61.) 57. A Curious Hieroglyphick Bible; or, Select Passages in the Old and New Testaments, represented with Emblematical Figures, for the Amusement of Youth, designed chiefly to familiarize tender Age, in a pleasing and diverting Manner, with early Ideas of the Holy Scriptures. To which are subjoined, A Short Account of the Lives of the Evan-

gelists, and other Pieces, illustrated with Cuts. The Ninth Edition.

London: Printed for T. Hodgson, in George's-Court, St. John's Lane, Clerkenwell. MDCCXCI. (Price One Shilling bound.) Entered at Stationers-Hall agreeable to Act of Parliament.

12mo. Pp. iv, 136. The cuts are very rude, and unworthy of John Bewick, to whom they are attributed.

(62.) 58. The Bee. [etc.] By James Anderson, LL.D. [etc.]

Edinburgh: Printed by Mundell and Son, Parliament Stairs. MDCCXCI.

12mo. Various cuts by T. Bewick illustrated this periodical.

(63.) 59. Fables by the late Mr. Gay. In one volume complete.

London: Printed for J. F. and C. Rivington, B. and B. White, T. Longman, B. Law, G. G. J. and J. Robinson, T. Cadell, S. Bladon, R. Baldwin, J. Sewell, J. Johnson, H. L. Gardner, W. Goldsmith, J. Murray, W. Lowndes, W. Bent, J. Scatcherd, and J. Whitaker, G. and T. Wilkie, and E. Newbery. MDCCXCII.

12mo, pp. viij, 232. With 68 charming cuts by John Bewick, and a Frontispiece representing a Tragic Mask.

A very fine copy, in tooled calf.

(64.) 60. Harrison's New Nursery Picture Book, containing Seventy Interesting Engravings.

Printed by J. Harrison, Devizes, and Sold by the London Booksellers and Stationers. Price Sixpence. [n. d., but about 1792.]

18mo. Pp. 36. In its original cover. A very fine clean copy.

The cuts are by John Bewick, and are very clever and characteristic. There are two cuts on a page, which is without letter-press save a short inscription to each cut. I possess some of the blocks.

[See the Division, "Wood-Blocks."]

(65.) 61. Tynemouth. A Panegyrick Poem. By Mr. Thomas Thorburn.

Newcastle. MDCCXCII.

Small 4to, pp. 10. With two cuts of Tynemouth Abbey, by Thomas Bewick.

Fine copy, uncut. Obtained from the late Mr. W. Garret.

(66.) 62. The Looking-Glass for the Mind; or, Intellectual Mirror; Being an elegant Collection of the most delightful little Stories and interesting Tales, chiefly translated from that much admired Work, L'Ami des Enfans. With Seventy-four Cuts, designed and engraved on wood by I. Bewick.

London: Printed by J. Crowder, for E. Newbery, The Corner of St. Paul's Church-yard. M,DCC,XCII.

This work, which contains some of the most beautiful examples of the skill of John Bewick, went through a great number of editions, but all were mere reprints of their predecessors. The fifteenth was published in 1821. In the early editions is a copperplate frontispiece, which does not occur in the later ones. The cuts are considerably altered in the later editions, from their being frequently retouched. All editions consist of pp. viii, 271, 12mo.

A fine copy, in calf.

(67.) 63. The English Anthology. [etc.]

London: Printed by C. Clarke, for T. and G. Egerton, Whitehall. MDCCXCIII.

3 vols. Small 8vo. Vol. I. Pp. xvi, 350. The vignettes on

wood are by Thomas Bewick, and were used in other publications. The compilation was Ritson's. The second volume, pp. xiii, 370, and the third, pp. viii, 334, were published in MDCCXCIV.

Fine copy, in calf.

(68.) 64. The Northumberland Garland; or, Newcastle Nightingale: A matchless Collection of Famous Songs. [etc.]

Newcastle: Printed by and for Hall and Elliot. MDCCXCIII. Licensed and entered according to Order.

12mo, pp. 71. With a very beautiful cut on the title, by Thomas Bewick, of the Newcastle Arms, with the river Tyne, St. Nicholas' Steeple, etc., in the background.

A very fine copy, uncut. Priced by Lilly, 1865, £1. 4*s*. This also was one of Ritson's compilations, and was reprinted, without the cut, in 1809, 1810, etc.

(69.) 65. The Peerage of Great Britain and Ireland, [etc.] By Robert Pollard, F.S.A. Vol. I.

Published by R. Pollard, Engraver, Spa Fields. London, Sold by C. Dilly, Bookseller, Poultry. [etc.] MDCCXCIII.

4to. Pp. xii, 184. In its original boards, uncut. The engravings on wood are by John Bewick. The work ended with the first volume.

(70.) 66. The Beauties of the Creation: Or, a new Moral System of Natural History: In Five Volumes. [etc.] The Second Edition.

London: Printed for G. Riley, No. 33, Ludgate Street; And Sold by S. Hazard, Bath. 1793.

Square 18mo. Several of the cuts are by John Bewick, and bear his name.

(71.) 67. Sporting Magazine. Inscribed to the Noblemen and Gentlemen of the Jockey Club. [etc.] By a Society of Sportsmen.

London: Printed for the Proprietors, And Sold by J. Wheble, No. 18, Warwick-square, near St. Paul's; William Burrell, at Newmarket; and by every Bookseller and Stationer in Great Britain and Ireland. [n. d. 1793, etc.]

8vo. The upper woodcut on the cover, representing three horses near the winning-post; and the lower, representing a Sportsman shooting, are by John Bewick.

In the second volume, 1793, a cut of a Shepherd presenting Diana, accompanied by a nymph, a hound, and dead game, with a lyre, is introduced over "Poetry;" and heading "The Feast of Wit" is a "very spirited cut of a festive party over their punch," also by John Bewick.

(72.) 68. Tales for Youth; in Thirty Poems: To which are annexed, Historical Remarks and Moral Applications in Prose. By the Author of "Choice Emblems for the Improvement of Youth," &c. Ornamented with Cuts, neatly designed and engraved on Wood, by Bewick. [etc.]

London: Printed by J. Crowder, For E. Newbery, the Corner of St. Paul's Church-yard. 1794. [Entered at Stationers Hall.]

12mo. Pp. x, 158. With 30 beautiful cuts by John Bewick, most of them among the highest efforts of his genius: that of a prowling cat, at page 55, has been pronounced the most natural likeness of the animal ever engraved. The work was written by Mr. J. H. Wynne.

A very fine copy, in calf.

(73.) 69. A Compendious History of England,

from the Invasion by the Romans to the War with France in MDCCXCIV. [etc.]

London: Printed for G. G. and J. Robinson, W. Kent, and J. Scatcherd. 1794.

12mo, calf. With heads of the kings said to be by T. Bewick.

(74.) 70. The Florist's Companion; Containing the Culture and Properties of the Auricula, Polyanthus, &c., and Carnation. [etc.] By John Hudson, Newcastle; [etc.]

Newcastle Upon Tyne: Printed for the Editor; and sold by the Booksellers in Newcastle, Shields, Sunderland, Durham, Alnwick, Hexham, and Carlisle. [1794.]

12mo. Pp. xii, 84. In its original boards, uncut.

"The Florist's Companion was written by Mr. William Preston, the sub-Editor of the Newcastle Chronicle newspaper, from the notes of John Hudson. This copy is on fine thick paper, on which very few copies were printed, and is now very scarce. The wood-cuts are by Thomas Bewick." MS. note on fly-leaf by Mr. W. Garret, from whom it was obtained, and who has inserted some printed particulars of the presentation of his Portrait to Mr. Preston, including some stanzas written for the occasion by Mr. W. G. Thompson.

(75.) 71. The History of the County of Cumberland, and Some Places adjacent, from the earliest Accounts to the Present Time. [etc.] By William Hutchinson, F.A.S., Author of the History of Durham, &c.

Carlisle, Printed by F. Jollie; and Sold by B. Law and Son, W. Clark, and T. Taylor, London, MDCCXCIV.

2 vols. 4to. Vol. i., pp. 58, 600; vol. ii. pp. 688, iv. 6. The numerous woodcuts of Roman Altars and other antiquities, and the views of Wetheral Priory and Church at pp. 168, 178, vol. i., are by Thomas Bewick.

Good copy, in old calf.

(76.) 72. 1. The Newcastle and Gateshead Directory, for 1795, [etc.] By William Hilton, and Assistants. Newcastle, Printed and Sold by M. Angus, Side. (Price One Shilling.)

18mo. Pp. 76, ii. With the engraving before described, by Thomas Bewick, on the title.

A matchless copy, from the Collection of John Straker, Esq., with his book-plate. Half-bound in calf.

(77.) 72. 2. Another copy, in its original boards.

(78.) 73. Poems by Goldsmith and Parnell. London: Printed by W. Bulmer and Co. Shakspeare Printing Office, Cleveland-Row. 1795.

4to. Pp. xx, 76. Beautiful copy in half-morocco.

Most of the cuts were drawn by Robert Johnson and John Bewick, and all were engraved by Thomas Bewick except the vignettes on the title-pages, the large cut of "The Sad Historian," and the tail-piece at the end of the volume, which were done by John Bewick.

A magnificent result of the efforts of the wood-engraver, typefounder, papermaker, and printer.

Bulmer, speaking in his Advertisement of the illustrations to the work, says that they were all engraved on wood by two of his "earliest acquaintances, Messrs. Bewicks, of Newcastle-upon-Tyne and London, after designs made from the most interesting passages of the Poems they embellish. They have been executed with great care, and I may venture to say, without being supposed to be influenced by ancient friendship, that they form the most extraordinary effort of the art of engraving

upon wood, that ever was produced in any age, or any country. Indeed it seems almost impossible that such delicate effects could be obtained from blocks of wood."

[See the Division "Proofs of Illustrations to Books," etc.]

(79.) 74. The Poetical Works of Oliver Goldsmith, M.B. Complete in One Volume. With the Life of the Author. Embellished with Vignettes & Tail-Pieces, Designed, and Engraved on Wood, By T. Bewick.

Hereford: Printed by D. Walker; and Sold by J. Parsons, Bookseller, Paternoster-Row, London. 1795.

12mo. Pp. 95. With six cuts.

A fine copy, in its original boards, and uncut.

(80.) 75. An Abridgement of the History of England. [etc.] By Dr. Goldsmith.

London: Printed for Vernor, Hood, and Co. 1795.

12mo. With 33 heads of the Kings and Queens, by Thomas Bewick.

(81.) 76. History of England. [etc.] By Dr. Goldsmith.

London: Printed for E. Newbery. [etc.] 1795.

12mo. With the heads by T. Bewick.

(82.) 77. History of England. [etc.] By Dr. Goldsmith.

Bath: Printed by S. Hazard. 1795.

12mo. Apparently a reissue of the previous article.

(83.) 78. History of England, [etc.]

London: Printed for Vernor, Hood, and Co. 1795.

9 vols. 8vo. Several of the embellishments of this work, which are printed as full-page illustrations, are by Thomas Bewick,

and bear his initials. The majority of them, however, are believed to be the work of Luke Clennell, one of his most able apprentices, Nesbit, and others.

(84.) 79. Cheap Repository. The Shepherd of Salisbury-Plain.

Sold by J. Marshall, (Printer to the Cheap Repository for Moral and Religious Tracts,) No. 17, Queen Street, Cheapside, and No. 4, Aldermary Church-Yard, Bow-Lane, and R. White, Piccadilly, London. By S. Hazard, (Printer to the Cheap Repository) at Bath; and by all Booksellers, Newsmen and Hawkers, in Town and Country. [etc.]

The Institution from which these Tracts emanated was opened in March, 1795, and put forth a number of publications during that and following years. Two or three were published every month, and the usual cost was a halfpenny or a penny. They have assumed of late years a very exaggerated value, some of them being illustrated by John Bewick, who also, I think, was the designer of some cuts engraved by Lee for the same series. I possess the following, the illustrations in which are supposed to be the productions of John Bewick. They are in 12mo, and usually have a cut on the title.

The Shepherd of Salisbury Plain.
The History of Tom White, the Postilion.
The Way to Plenty: or, The Second Part of Tom White.
The Two Shoemakers.
The Two Soldiers.
The Plague in London.
The Two Wealthy Farmers. Parts I. and II.
The Good Mother's Legacy.
Sorrowful Sam; or, the Two Blacksmiths.
Babay.
The Happy Waterman.
Wonderful Escape from Shipwreck.

Sunday Reading.—Religious Advantages of Great Britain.
" " The Beggarly Boy.
" " The Harvest Home.
" " The Troubles of Life. [With a number of really clever Cuts]
The Carpenter.
The Riot.
The Execution of Wild Robert.
The Sorrows of Yamba. [With five clever cuts.]
Black Giles, the Poacher.
The History of Mary Wood.
The History of Sinful Sally.
Patient Joe; or, The Newcastle Collier.
Many other tracts of the series have cuts, but I cannot attribute them to either of the Bewicks.

(85.) 80. The Art of Preserving Health. By Dr. John Armstrong.

Manchester: [etc.] 1795.

12mo. With cut on the title by Thomas Bewick.

(86.) 81. Robin Hood: A Collection of all the Ancient Poems, Songs, and Ballads, now Extant, relative to that celebrated English Outlaw: To which are prefixed Historical Anecdotes of his Life. In Two Volumes.

London: Printed for T. Egerton, Whitehall, and J. Johnson, St. Paul's-Church-yard. MDCCXCV.

Small 8vo. Vol. i. pp. cxviii, ii, 167. Vol. ii. pp. iv, 224. With cuts by Thomas and John Bewick. At page 92, vol. ii., the Steeple of St. Nicholas', Newcastle, is introduced.
Fine copy, in calf.

(87.) 82. The Blossoms of Morality; Intended for the Amusement and Instruction of Young Ladies and Gentlemen. By the Editor of The Looking Glass

for the Mind. With Forty-Seven Cuts, Designed and Engraved by I. Bewick.

London: Printed for E. Newbery, The Corner of St. Paul's Church-Yard. MDCCXCVI.

12mo. Pp. x, 221. This is the first edition illustrated with the cuts of John Bewick. The Publisher in his Advertisement says, "Much time has elapsed since the commencement of this edition, owing to a severe indisposition with which the Artist was long afflicted, and which, unfortunately, terminated in his death. And sorry, very sorry, are we to be compelled to state, that this is the last effort of his incomparable genius. Oct. 6, 1796."

Fine copy, in calf.

(88.) 83. The Beauties of History; or, Pictures of Virtue and Vice: Drawn from Examples of Men, Eminent for their Virtues or Infamous for their Vices. Selected for the Instruction and Entertainment of Youth. By the late W. Dodd, LL.D. The Second Edition, With considerable Additions and Improvements, and ornamented with Vignettes by Bewick.

London: Printed for Vernor and Hood, Birchin-Lane, Cornhill; E. Newbery, Corner of St. Paul's Church-Yard; and Darton and Harvey, Grace-Church-Street. 1796.

12mo. Pp. xviii, 300. With 29 cuts.

Fine copy, in calf.

(89.) 84. Youthful Portraits; or, Sketches of the Passions: Exemplifying the Dignity, and Inculcating the Advantages of Virtue. Embellished with Engravings.

London: Printed for E. Newbery, the Corner of St. Paul's Church-Yard. MDCCXCVI.

12mo. Pp. iv, 115. With 15 clever cuts by John Bewick. "This is the only copy of this book I ever saw." Note by Mr. J. Pearson.

Fine copy, in its original boards.

(90.) 85. The Compendious Measurer; [etc.] By Charles Hutton, LL.D. and F.R.S., &c.

London: Printed for G. G. and J. Robinson, R. Baldwin; and G. and J. Wilkie; in Paternoster Row. M.DCC.XCVI.

12mo. Pp. xvi., 322. With some shaded geometrical figures, said to be by Thomas Bewick.

A good copy, in old calf.

(91.) 86. The Parochial History and Antiquities of Stockton upon Tees: Including an Account of the Trade of the Town, the Navigation of the River, and of such parts of the Neighbourhood as have been connected with that Place. In a Series of Letters; Embellished with Views of Public Buildings, &c. By John Brewster, M.A., Vicar of Greatham and Lecturer of Stockton.

Stockton: Printed by R. Christopher; Sold by Vernor & Hood, Birchin-Lane, T. Egerton, White-Hall, and W. Clarke, New Bond-Street, London. 1796.

4to. Pp. x., 178. The "R. C." on the title, and the Armorial Bearings of the Town, at page 176, are by Thomas Bewick.

Good copy, in its original boards.

(92.) 87. Chronicles of the Kings of England. By R. Dodsley.

London: [n. d., but about 1796.]

8vo, calf.

(93.) 88. An Historical View of the French Revo-

lution, From the Assembling of the States General in May, 1789, to the Acceptance of the Republican Constitution in September, 1795. Together with a Comprehensive Detail of the Causes which produced, and the Consequences which have teemed from that great Political Phænomenon.

Newcastle Upon Tyne: Printed by and for M. Angus. 1796.

8vo, 2 vols. With a beautiful cut on each title by Thomas Bewick, which was done expressly for the printer, and represents her initials "M. A." in an oval in the centre, nearly surrounded by flowers, with a distant view of the Tyne, the Steeple of St. Nicholas, etc.

Fine copy, in tree calf.

(94.) 89. The Chase. A Poem. By William Somervile, Esq.

London: Printed by W. Bulmer and Co., Shakspeare Printing Office, Cleveland Row. 1796.

The first edition of this beautiful book was printed in the above year, in royal 4to; three copies being done on vellum.

The second edition appeared in 1802, and was printed in superroyal 8vo. This work contains the best specimens of John Bewick's abilities as a designer; all the cuts were drawn by him, except one, but none of them were engraved by him. Shortly after he had finished the drawings on the blocks, he returned to the North, in consequence of ill-health. They were engraved by Thomas Bewick, with the exception of the tail-piece at the end of the volume, which was engraved by Nesbit. Speaking of the death of John Bewick, a writer in the 'Gentleman's Magazine' says, "The works of this young artist will be held in estimation; and the engravings to 'Somervile's Chase' will be a monument of Fame of more celebrity than marble can bestow."

Fine copy, in half morocco.

[See the Division "Proofs of Illustrations to Books," etc.]

(95.) 90. Fabliaux or Tales, Abridged from French Manuscripts of the XIIth and XIIIth Centuries. By M. le Grand, Selected and Translated into English Verse. With a Preface and Notes.

London: Printed by W. Bulmer and Co., Shakspeare-Press. Sold by R. Faulder, New Bond-Street, 1796. Entered at Stationers' Hall.

This work is in two volumes, super-royal 8vo. The first contains pp. xxxvii, 280, with twenty-five, and the second pp. 340, with twenty-seven illustrations. The first volume was published in 1796, and the second in 1800. My remarkably fine copy belonged to the Hon. George Canning, and has his autograph.

[See the Division "Proofs of Illustrations to Books," etc.]

(96.) 91. Les Jardins, ou L'Art d'embellir les Paysages. Poème par M. L'Abbé de Lille, de l'Aca démie Françoise. VIe Edition.

A Londres, Chez Stace & Herbert, Libraires. 1796.

18mo. Pp. x, 134. With seven vignettes by Thomas Bewick. Beautiful copy, in purple morocco.

(97.) 92. On the Conduct of Man to Inferior Animals. [etc.]

Manchester, Printed and sold at the Office of G. Nicholson, 9, Spring Gardens. Sold also by T. Knott, 47, Lombard Street; and Champante & Whitrow, Jewry-street, London. Anno 1797.

18mo. With woodcut on title by Thomas Bewick.

(98.) 93. Junius.

London. Printed by T. Bensley, for Vernor and Hood, Birchin Lane. 1797.

2 vols. 8vo. Vol. i. pp. xxxix, 274; vol. ii. pp. 319. With numerous vignettes, engraved on wood by John Bewick, and with portraits by Hedley. Fine copy, in calf.

(99.) 94. 1. History of British Birds. The Figures engraven on Wood by T. Bewick. Vol. I. Containing the History and Description of Land Birds.

Newcastle: Printed by Sol. Hodgson, for Beilby & Bewick: Sold by them, and G. G. and J. Robinson, London. [Price One Guinea in Boards.] 1797.

History of British Birds. The Figures engraved on Wood by T. Bewick. Vol. II. Containing the History and Description of Water Birds.

Newcastle: Printed by Edward Walker, for T. Bewick: Sold by him, and Longman and Rees, London. [Price 1*l.* 4*s.* in Boards.] 1804.

Two vols., imperial 8vo, half-russia, edges untouched, and in the finest possible condition. These are two of the rarest of Bewick's volumes, as on this, the largest paper, first edition, only twenty-four copies were printed. They have been repeatedly sold for twenty guineas. The first volume only was lately priced in a bookseller's catalogue at fourteen guineas, and a similar one was sold at the Bernal sale for £12. The present copy belonged to Mr. Miles, of Bristol; and on the fly-leaf is the note:—"Picked from six copies by Mr. Miles, £10. 10*s.*"

"I think the copy you now have on imperial paper cannot possibly be surpassed; and the binding is by Kalthoeber. It is quite a fancy book; and a person wishing for such a book may wait many years." Letter of Bookseller.

(100.) 94. 2. Another copy. 1797, 1804.

Both volumes. Royal 8vo, gilt vellum.

It has the rare Addenda to the first, and the Supplements to both volumes. The back of the last page of the first volume is

blank. The second volume was BEWICK'S OWN COPY, and contains various additions and corrections in his handwriting. "A more interesting memento of a great man," says Mr. J. G. Bell, "could not exist."

A copy of this edition and paper is priced by Sage, 1860, at £8. 8*s* ; and the second volume, by Kerslake, at £7. 7*s*. Williams's copy sold for £5. 7*s*. 6*d*.; Nassau's, £6. 6*s*.; Earl of Kerry's, £6. 10*s*.; Brockett's, £7.

(101.) 94. 3. Another copy. Vol. I. 1797.

Royal 8vo, half-calf.

On the back of the last page is an advertisement of the fourth edition of the Quadrupeds. With the book-plate of "Isaac Nicholson, Jun.," probably Bewick's apprentice of that name.

(102.) 94. 4. Another Copy. 1797, 1804.

Both volumes. Demy 8vo. In their original boards and uncut. On the cover of the first volume, on the back of the last page of which is the advertisement of the third edition of the Quadrupeds, is written "Richd. Haworth, Chancery Lane, 1797." The printed date of 1797 on the title is therefore correct, although accompanied by the advertisement, and not used to falsify subsequent impressions, as some have supposed.

(103.) 94. 5. Another copy. 1797, 1804.

Both volumes, similar to the former article. Priced by J. G. Bell, £4. 4*s*. Roscoe's copy sold for £5. 5*s*.

Both of these are remarkably fine and clean copies, exactly in the state in which they left the original publisher.

(104.) 94. 6. THE PROOF SHEETS of nearly the whole of the First Volume, including the title. 1797.

"This is a very curious article, and must be much valued by the admirer of Bewick's works, as it forms the commencement of his labours on the 'History of British Birds,' being the proof-sheets of the work, with the corrections of Bewick's own hand.

William Garret, Newcastle-upon-Tyne." MS. note on the fly-leaf by the late Mr. W. Garret, from whom the volume was obtained.

This volume, which from its nature must be unique, consists of the proof sheets of nearly the whole of the first volume of the first edition, with numberless corrections and interesting additions in Thomas Bewick's handwriting. Many lines are cancelled, and in the subsequent impression omitted accordingly. There are also orders about the insertion and removal of the engravings; as, for instance, for that of the Nest from the end of the Preface to what was previously a blank space at the head of it, a position which that beautiful vignette has continued to occupy in all the editions. Most of the leaves are printed on one side only, being merely struck off for the author's perusal and correction. When they had received these, they were happily preserved by some one in the Printing Office, and soon found their way to the hands of Mr. Garret, from whom, as already stated, this most interesting relic was obtained.

In the Preface, dated September, 1797, Mr. Beilby says :—" It may be proper to observe, that while one of the Editors of this work was engaged in preparing the engravings, the compilation of the descriptions was undertaken by the other, subject, however, to the corrections of his friend, whose habits had led him to a more intimate acquaintance with this branch of Natural History." These proof-sheets enable us to know that Bewick's " corrections " of his partner's copy were numerous, and very frequently most important.

(105.) 95. History of British Birds. [etc.] The Third Edition.

Newcastle: [etc.] 1809.

Demy 8vo, 2 vols. Fine copy. In its original boards, uncut.

(106.) 96. A History of British Birds. By Thomas Bewick. Vol. I. Containing the History and Descrip-

tion of Land Birds. (Vol. II. Containing the History and Description of Water Birds.)

Newcastle: Printed by Edw. Walker, Pilgrim Street, For T. Bewick: Sold by him, Longman and Co., London; And all Booksellers. 1826.

2 vols. Imperial 8vo. Beautiful copy. In its original boards, uncut.

The last edition published in Thomas Bewick's lifetime, and then sold for £3. 3*s*. A copy in morocco was priced by Upham and Beet, in 1860, £6. 6*s*.; and one in 1862, in cloth, £5. 5*s*.

(107.) 97. A History of British Birds. By Thomas Bewick. [etc.]

Newcastle: Printed by J. Blackwell and Co., For R. E. Bewick: Sold by him, Longman & Co., London; And all Booksellers. 1847.

2 vols. Demy 8vo. Cloth boards.

The last edition published in the lifetime of Robert Elliot Bewick, only son of Thomas Bewick. With autograph signature, and a few notes by "Jane Bewick," daughter of Thomas Bewick.

"This edition contains about twenty additional vignettes, not before published, which were designed and engraved on wood by the late Thomas Bewick, being part of a series intended by him as embellishments for a History of British Fishes, on which he was engaged at the time of his death." Advertisement.

(108.) 98. A Supplement to the History of British Water Birds. [n. d.]

Demy 8vo. Pp. 44. In a paper cover.

This was BEWICK'S OWN COPY, and has some notes in his own handwriting.

(109.) 99. A Supplement to the History of British Birds. The Figures engraved on Wood by T. Bewick.

Part I. Containing the History and Description of Land Birds.

Newcastle: Printed by Edward Walker, Pilgrim Street, for T. Bewick: Sold by him, and E. Charnley, Newcastle; and Longman and Co., London. 1821.

Imperial 8vo. Pp. 52. In its original boards, uncut.

(110.) 100. A Supplement [etc. as before.] Part II. Containing the History and Description of Water Birds.

Newcastle: [etc. as before.] 1821.

Imperial 8vo. Pp. 50. In its original boards, uncut.

(111.) 101. 1. Figures of British Land Birds, engraved on Wood by T. Bewick. To which are added, a Few Foreign Birds, with their Vulgar and Scientific Names. Vol. I.

Newcastle upon Tyne: Printed by S. Hodgson, for R. Beilby and T. Bewick; Sold by them, and by J. Mawman, Poultry, London. 1800.

8vo. Pp. 134. In its original boards. With the usually missing cut.

Of this edition 500 copies were printed, at 12*s.* each. Although done "in compliance with the wishes of many of their friends," it met with a very indifferent sale, and most of the copies were destroyed. Its real value has since been recognized, and Mr. Brockett's copy of this now uncommon book was sold for £3. 5*s.* Priced by Kerslake, £1. 16*s.*

(112.) 101. 2. Another complete and very beautiful copy, in calf, gilt, by Kalthoeber.

(113.) 102. 1. Addenda to the History of British Birds. Printed by Edw. Walker, Newcastle.

Imperial 8vo, pp. 7. n. d.

(114.) 102. 2. Another copy.

(115.) 103. Addenda.

Newcastle: Printed by Edw. Walker.

Demy 8vo. From the edition of 1826, p. 377 to p. 382.

(116.) 104. Figures of Land and Water Birds. With a few Foreign Birds.

Newcastle upon Tyne. 1817.

4to. About twenty-five copies were printed, without the letter-press. Good copy, in boards.

(117.) 105. British Land Birds. Engraved on Wood, by Thomas Bewick.

Newcastle: Printed by Edw. Walker, Pilgrim Street. 1825.

British Water Birds. [etc. as before.]

Newcastle: [etc. as before.] 1825.

4to. With two titles. A reprint of the former article. Good copy, in boards.

(118.) 106. Figures to Supplement to Land and Water Birds.

Newcastle upon Tyne: 1821.

4to. One of a few copies taken off without the letter-press.

(119.) 107. Vignettes. By Thomas Bewick.

Newcastle upon Tyne: Printed by Edward Walker, Pilgrim Street. 1827.

4to. In sheets, as issued. Taken off without the letter-press, as a companion to the Quadrupeds and Birds similarly published. Two cuts are printed on a page.

Obtained from Miss Jane Bewick, daughter of Thomas Bewick, who has written on the title-page, "For home—perfect."

Mr. Atkinson says:—"What adds not a little to the value of the 4to copies of Bewick's works is the fact that no more are likely to be printed in that manner; for from want of support, afforded by adjacent types, the blocks were unable to sustain the requisite pressure, and many of them were injured; the bill of one of the Crows, and that of the Nightingale, among others, being broken. In consequence of these accidents to the blocks, the author was determined that no more should be printed without the letter-press, and as his family seem of the same opinion, there appears little probability of their increase." Sketch of Thomas Bewick, page 12.

(120.) 108. Vignettes. By Thomas Bewick. Newcastle upon Tyne: Printed by Edward Walker, Pilgrim-street. 1827.

Demy 8vo, half morocco, uncut. Each cut occupies a page.

[See the Division "Proofs, etc., of the Figures and Vignettes of the British Birds."]

For the statistical portion of the following I am indebted to the late Mr. John Bell, of Gateshead.

The first edition of the first volume of the 'History of British Birds' (containing 335 pages, exclusive of xxxii of introduction, etc., illustrated by 117 figures of Birds and 91 tail-pieces) appeared in 1797, and consisted of one thousand copies on demy 8vo, which were published at 10*s.* 6*d.*, and eight hundred and fifty on thin, and the like number on thick royal, at 13*s.* and 15*s.* each, and twenty-four on imperial paper, at 21*s.* each; and the following year, 1798, a further impression, also bearing date 1797, was printed as follows:—Seven hundred and fifty on demy, six hundred and sixty-nine on royal, and two hundred and seven on imperial. The first edition of volume 2 (consisting of 400 pages, exclusive of xx of introduction, etc., illustrated by 101 figures and 139 vignettes) appeared in 1804, and a similar number were printed on demy paper at 12*s.* each, on thin royal paper at 15*s.* each, thick royal paper at 18*s.* each, and on imperial paper at 24*s.* The text of Volume I. was

written by Mr. Beilby, and corrected, as we have already seen, by Bewick; that of Volume II. by Mr. Bewick, assisted by the Rev. H. Cotes, then Vicar of Bedlington, Co. Northumberland.

The back of the last page of volume i. is sometimes blank, sometimes with advertisement of the third, and sometimes with that of the fourth edition of the "Quadrupeds."

The second edition of both volumes was published in 1805: volume 1, containing 346 pages (exclusive of introduction, etc.) illustrated by 118 figures and 117 vignettes or tail-pieces; and volume 2, consisting of 400 pages (exclusive of introduction, etc.) with 103 figures and 133 tail-pieces. No copies of this edition were printed on demy paper.

The third edition, published in 1809, was printed on demy paper only. The impressions of the cuts in this edition are considered by some to be superior to those in any other, owing, it is supposed, to the peculiar quality of the paper, which is of a soft and spongy nature.

The fourth edition was also printed only on demy 8vo, in 1816; it contains 729 pages, viz. Volume I., 329 pages, and Volume II., 400 pages.

The fifth edition appeared in 1821, to which was added the Supplement.

The sixth edition, printed in 1826, was the last superintended in its passage through the press by Bewick himself. Copies were printed on imperial, royal, and demy paper; Volume I. contains pp. xliv, 394, with 157 figures, and Volume II., pp. xxii, 432, with 143 figures, besides the 14 figures of Foreign Birds. The Supplement is incorporated with this edition.

A seventh edition was printed in 1832, and an eighth in 1847; the last of which is peculiarly interesting, from the many and previously unpublished tail-pieces with which it is embellished.

The best of Bewick's cuts appeared in the first edition of his "British Birds;" for though many new cuts were inserted in

the subsequent editions, yet they are not equal to the best of those which had previously appeared. When the second volume was published, Bewick had attained his fiftieth year, and though he continued to draw and engrave for many years afterwards, with a skill peculiarly his own, he produced nothing to extend that fame which he had already so deservedly acquired.

It is said that "in after years Bewick advanced an opinion that light, or rather grey, impressions were the best; but the key to the matter was, he was always afraid of too great a pressure injuring the blocks, and to a very serious extent his fears were justifiable; as may be inferred from the fact that, among a multitude of other and constant renovations, the Blackbird has had six bills!"

The Bewick Collector will be glad to possess at one view some of the criticisms which have been passed upon these matchless productions.

"Have we forgotten," says Professor Wilson in 'Blackwood's Magazine' for June, 1828, "in our hurried and imperfect enumeration of wise worthies,—have we forgotten 'The Genius that dwells on the banks of the Tyne'? the matchless, inimitable Bewick? No. His books lie on our parlour, bedroom, dining-room, drawing-room, and study table, and are never out of place or time. Happy old man! The delight of childhood, manhood, decaying age! A moral in every tail-piece—a sermon in every vignette. Not as if from one fountain flows the stream of his inspired spirit, gurgling from the Crawley Spring so many thousand gallons of the element every minute, and feeding but one city, our own Edinburgh. But it rather oozes out from unnumbered springs. Here from one scarcely perceptible, but in the vivid green of the lonesome sward, from which it trickles away into a little mountain rill—here leaping into sudden life, as from the rock—here bubbling from a silver pool, overshadowed by a birch-tree—here like a well asleep in a moss-grown cell, built by some thoughtful recluse in the old monastic day, with a few words

from Scripture, or some rude engraving, religious as Scripture, *Omne bonum desuper—Opera Dei mirifica.*"

The writer of a long and able retrospective review of Bewick's works, in the 'British Quarterly Review' for November, 1845, says, "In addition to the figures of the birds, which are beautifully executed, the artist had adorned the work with a profusion of those exquisite tail-pieces, which, whether we contemplate their admirable design, their nature, their truth, or the humour and keen satire, or powerful morality, which are so often superadded and transfused, certainly divide our admiration with the principal objects of the work. The sheer truth of Bewick's drawing was, perhaps, hardly ever matched, certainly never exceeded. Whether his subject be animated or lifeless, in motion or at rest, he at once seizes and impresses its form and character. Verisimilitude is too weak a word for some of his most finished portraitures. They are not like the truth, they are the truth itself. In some of his Quadrupeds and Birds, we have not only the form and action of the animal, but its very air and physiogonomy."

The distinguished ornithologist Audubon writes of Bewick—"He was purely a son of nature, to whom alone we owe all that characterized him as an artist and as a man. Look at his tail-pieces, reader, and say if you ever saw so much life represented before, from the Glutton, who precedes the Great Black-backed Gull, to the youngsters flying their kite; the disappointed sportsman, who, by killing a magpie, has lost a woodcock; the horse endeavouring to reach the water; the bull roaring near the stile; or the poor beggar attacked by the rich man's mastiff. As you turn each successive leaf from beginning to end of his admirable books, scenes calculated to excite your admiration everywhere present themselves. Assuredly you will agree with me in thinking that in his peculiar path none has equalled him."

"Of Bewick's powers," says a writer in 'Blackwood's Edinburgh Magazine' for July, 1825, "the most extraordinary is the perfect and undeviating accuracy with which he seizes and trans-

fers to paper the natural objects which it is his delight to draw. His landscapes are absolute facsimiles; his animals are whole-length portraits. It needs only to glance at his works, to convince ourselves with what wonderful felicity the very countenance and air of his animals are marked and distinguished. There is the grave owl, the silly wavering lapwing, the pert jay, the impudent over-fed sparrow, the airy lark, the sleepy-headed gourmand duck, the restless titmouse, the insignificant wren, the clean harmless gull, the keen rapacious kite—every one has character. This is far beyond the mere pencilling of fur or feathers. It is the seizure and transfusion of countenance. In this, Bewick's skill seems unapproached and unapproachable, by any other artist who has ever attempted this line. His vignettes are just as remarkable. Take his 'British Birds,' and in the tail-pieces to these two volumes, you shall find the most touching presentation of nature in all her forms, animate and inanimate. There are the poachers tracking a hare in the snow, and the urchins who have accomplished the creation of a 'snow man.' In the humorous, there are the disappointed beggar leaving the gate open for the pigs and poultry to march over the good dame's linen which she is laying out to dry—or, what a Methodist would call profane, the cat stealing the old man's dinner, whilst he is devoutly saying grace—or the thief who sees devils in every bush and stump of a tree, a sketch that Hogarth himself might envy. Then, in another strain, there is the strayed infant standing at the horse's heels and pulling its tail, the mother in an agony flying over the stile—the sportsman who has slipped into the torrent, and the blind man and boy unconscious of 'keep on this side.' In the satiric, there is that best of burlesques upon military pomp, the four urchins astride of gravestones for horses, the first blowing a glass trumpet, and the others bedizened in tatters, with rush caps and wooden swords."

"Nor must we pass over his sea-side sketches—all inimitable. The cutter chasing the smuggler—is it not evident they are going at least ten knots an hour? The tired gulls sitting on

the waves, every curled head of which seems big with mischief. What pruning of plumage, what stalkings and flappings, and scratchings of the sand, are not depicted in that collection of sea-birds on the shore? What desolation is there in that sketch of coast after a storm, with the solitary rock, the ebb tide, the crab just venturing out, and the mast of the sunken vessel standing up through the treacherous waters? What truth and minute nature is in that tide coming in, each wave rolling higher than his predecessor, like a line of conquerors, and pouring in amidst the rocks with increasing aggression? And last and best,—there are his fishing scenes. What angler's heart but beats, when he sees the pool fisher deep in the water, his rod bending almost double with the rush of some tremendous trout or heavy salmon? Who does not recognise his boyish days in the fellow with the 'set rods,' sheltering himself from the soaking rain behind an old tree? What fisher has not seen yon 'old codger' sitting by the river side, peering over his tackle, and putting on a brandling? It is needless to recapitulate. Bewick's landscapes, in short, are upon the same principle with his animals. They are, for the most part, portraits. They are the result of the keenest and most accurate observation. You perceive every stone and bunch of grass has had actual existence. His moors are north-country moors, neither Scotch nor English. They are the progeny of Cheviot, of Rumpside, of Simonside, and of the Carter. The tail-piece of the old man, pointing out to his boy an ancient monumental stone, reminds one of the Milfield Plain and Flodden Field. Having only delineated that in which he himself had taken delight, we may deduce his character from his pictures. His warm-hearted love of his native country, its scenery, its manners, its airs, its men and women; his propensity

> 'by himself to wander
> Adown some trolling burn's meander,
> An' no think lang;'

his intense observation of nature and human life, his satirical and somewhat coarse humour, his fondness for maxims and old

saws, his views of worldly prudence now and then 'cropping out,' as miners call it, into daylight, his passion for the sea-side, and his delight in the angler's 'solitary trade.' All this, and more, the admirer of Bewick may deduce from his sketches."

"How vividly Bewick delineated," says a writer in the 'Spectator' newspaper, "the 'hedgerow elms and hillocks green' of English scenery, and the idle bustle of a village, with boys scampering and hallooing, and geese and poultry fluttering and screaming! The very atmosphere seems breezy in which his trees wave to the wind, and the fallows of the uplands almost look moist under the spongy clouds."

"While speaking of the English school," says Leslie in his 'Handbook for Young Painters,' "I must not omit to notice a truly original genius, who, though not a painter, was an artist of the highest order in his way—Thomas Bewick, the admirable designer and engraver on wood. The woodcuts that illustrate his books of natural history may be studied with advantage by the most ambitious votary of the highest classes of art—filled as they are by the truest feeling for nature, and often representing the most ordinary objects, yet never, in a single instance, degenerating into common-place. The charming vignettes that ornament these books abound in incidents from real life, diversified by genuine humour, as well as by the truest pathos—of which the single figure of a shipwrecked sailor saying his prayers on a rock, with the waves rising round him, is an instance. There is often in these little things a deep meaning that places his art on a level with styles which the world is apt to consider as greatly above it, in proof of which I would mention the party of boys playing at soldiers among graves, and mounted on a row of upright tombstones for horses; while for quaint humour, extracted from a very simple source, may be noticed a procession of geese which have just waddled through a stream, while their line of march is continued by a row of stepping-stones. The student of landscape can never consult the works of Bewick without improvement. The

backgrounds to the figures of his Quadrupeds and his Birds, and his vignettes, have a charm of nature quite his own. He gives us, in these, every season of the year; and his trees, whether in the clothing of summer, or in the nakedness of winter, are the trees of an artist bred in the country. He is equally true in his little home scenes, his farmyards and cottages, as in the wild coast scenery, with the flocks of sea-birds wheeling round the rocks. In one of these subjects there stands a ruined church, towards which the sea has encroached, the rising tide threatening to submerge a tombstone raised 'to perpetuate the memory,' etc. Bewick resembles Hogarth in this, that his illustrations of the stories of others are not to be compared with his own inventions. His feeling for the beauties of nature as they were impressed on him directly, and not at second-hand, is akin to the feeling of Burns, and his own designs remind me, therefore, much more of Burns than the few which he made from the poet."

Mr. Jackson, who was a pupil of Bewick's, and gained considerable celebrity as a wood-engraver, speaking of the illustrations, says, "Nothing of the same kind that wood-engraving has produced since the time of Bewick can for a moment bear a comparison with these cuts. They are not to be equalled till a designer and engraver shall arise possessed of Bewick's knowledge of nature, and endowed with his happy talent of expressing it. Bewick has, in this respect, effected more by himself, than has been produced by one of our best wood-engravers when working from drawings made by a professional designer, but who knows nothing of birds, of their habits, or the places which they frequent, and has not the slightest feeling for natural incident and picturesque beauty. No mere facsimile engraver of a drawing ready made to his hand should venture to speak lightly of Bewick's talents until he has both drawn and engraved a cut which may justly challenge a comparison with the Kyloe Ox, the Yellow-hammer, the Partridge, the Woodcock, or the Tame Duck."

"The following may be mentioned as the best of the Tail-pieces

in the first edition of the 'Quadrupeds,' and as those which most decidedly display Bewick's talents in depicting, without exaggeration, natural and humorous incidents. In this respect he has been excelled by no other artist either of past or present times. The Elephant, foreshortened, at page 162; the Boy and Cat, 195; the Old Man crossing a ford, mounted on an old horse, which carries in addition, two heavy sacks, 244; the Bear-ward, with his Wife and Companion, leading Bruin, and accompanied by his dancing dogs—a gallows seen in the distance, 256; a Fox with magpies flying after him, indicating his course to his pursuers, 265; Two unfeeling fellows enjoying the pleasure of hanging a dog—a gibbet seen in the distance, to denote that those who could thus quietly enjoy the dying struggles of a dog, would not be unlikely to murder a man, 274; a Man eating his dinner with his dog sitting beside him, expecting his share, 285; Old blind man led by a dog, crossing a bridge of a single plank, and with the rail broken, in a storm of wind and rain, 320; a Mad Dog pursued by three men, a feeble old woman directly in the dog's way, 324; a Man with a bundle at his back, crossing a stream on stilts, 337; a Winter piece, a man travelling in the snow, 339: a grim-visaged old man, accompanied by a cur dog, driving an old sow, 371; two boys and an ass on a common, the ass remaining immoveable, in spite of the application of a branch of furze to his hind quarters, while the young graceless who is mounted evidently enjoys his seat, 375; a Man leaping, by means of a pole, a stream, across which he has previously thrown his stick and bag, 391; a Man carrying a bundle of faggots on the ice, 395; a Wolf falling into a trap, 430; and two Blind Fiddlers and a Boy, the last in the book, at 456. In this cut Bewick has represented the two blind fiddlers earnestly scraping away, although there is no one to listen to their strains: the bare-legged boy who leads them, and the half-starved melancholy-looking dog at their heels, are in admirable keeping with the principal characters.

"The principal Tail-pieces, added to these already enumerated, in

the later editions of the 'Quadrupeds,' are—Greyhound coursing, at the end of the index; the Old Coachman and Young Squire, 12; Tinker's children in a pair of panniers on the back of an ass, 21; a Cow drinking, 28; Winter scene, 34; Two men digging, 37; Dog worrying a sheep, 62; Old Soldier travelling in the rain, 117; Smelling, tail-piece to the Genet, a strong bit, 269; Drunken man making his dam, 371; and Seals on a large piece of floating ice, 510. In the cut of a sour-visaged old fellow going with corn to the mill, we have an exemplification of cruelty not unworthy of Hogarth. The over-laden, half-starved old horse, broken-kneed, greasy-heeled, and evidently troubled with the string-halt, as is indicated by the action of the off hind leg, hesitates to descend the brae, at the foot of which there is a stream, and the old brute on his back urges him forward by working him, as jockeys say, with the halter, and beating him with his stick. In the distance, Bewick, as was usual with him when he gave a sketch of cruelty or knavery, has introduced a gallows. The miserable appearance of the poor animal is not a little increased by the nakedness of his hind quarters; his stump of a tail is so short that it will not even serve as a catch for the crupper. In the cut of the child, unconscious of its danger, pulling at the long tail of a young unbroken colt, the story is most admirably told. The nurse, who is seen engaged with her sweet-heart by the side of the hedge, has left the child to wander at will, and thus expose itself to destruction; while the mother, who has accidentally perceived the danger of her darling, is seen hastening over the stile, regardless of the steps, in an agony of fear. The backward glance of the horse's eye, and the heel raised ready to strike, most forcibly suggest the danger to which the unthinking infant is exposed.

"The sentiment also which another cut displays is the true offspring of genius. Near to a ruined cottage, while all around is covered with snow, a lean and hungry ewe is seen nibbling at an old broom, while her young and weakly lamb is sucking her milkless teats. Such a picture of animal want, conceived

with so much feeling, and so well expressed, has perhaps never been represented by any artist, except Bewick.

"The Tail-pieces, however, in the first edition of the 'Birds' are, taken altogether, the best that are to be found in any of Bewick's works. The head-piece at the commencement of the introduction presents an excellent view of a farmyard. Everything is true to nature: the birds assembled round the old woman seen winnowing corn are, though on a small scale, represented with the greatest fidelity; even among the smallest, the wagtail can be distinguished from the sparrow. The dog, feeling no interest in the business, is seen quietly resting on the dunghill; but the chuckling of the hens, announcing that something like eating is going forward, has evidently excited the attention of the old sow, and brought her and her litter into the yard in the expectation of getting a share. The season, the latter end of autumn, is indicated by the flight of fieldfares, and the comparatively naked appearance of the trees, and we perceive that it is a clear bright day, from the strong shadow of the ladder projected against the wall, and on the thatched roof of the outhouse. A heron, a crow, and a magpie are perceived nailed against the gable end of the barn; and a couple of pigeons are seen flying above the house. The cut forms at once an interesting picture of country life, and a graphic summary of the contents of the work.

"Among the Tail-pieces drawn and engraved by Bewick himself, in the first edition of the 'Birds,' the following appear most deserving of notice. In volume i.: A traveller drinking, supposed to represent a sketch of his own costume when making a tour of the Lakes in 1776; A man *watering*, in a different sense to the preceding, a very natural, though not a very delicate subject, at p. 42; at p. 62, an old miller, lying asleep behind some bushes; he has evidently been tipsy, and from the date on a stone to the left, we are led to suppose that he has been indulging too freely on the King's birthday, the 4th of June. Two cows standing in a pool, under the shade of a dyke-back, on a warm day, page 74. In this cut Bewick has

introduced a sketch of a magpie chased by a hawk, but saved from the talons of its pursuer by the timely interference of a couple of crows. Winter scene, at page 78; some boys have made a large snow-man, which excites the special wonderment of a horse; and Bewick to give the subject a moral application, has added '*Esto perpetua!*' at the bottom of the cut; the great work of the little men, however they may admire it and wish for its endurance, will be dissolved on the first thaw. At page 97 the appearance of mist and rain is well expressed; and in the cut of a poacher tracking a hare, the snow is no less naturally represented. At page 157, a man riding with a 'howdy' behind him, part of the cut appears covered with a leaf. Bewick once being asked the meaning of this, said that 'it was done to indicate that the scene which was to follow required to be concealed.' At page 194 we perceive a full-fed old churl hanging his cat; at page 226, a hen attacking a dog; and at page 281, two cocks fighting: all three excellent of their kind.

"Bewick's humour occasionally verges on positive indelicacy; and a very glaring instance of it presents itself in the Tail-piece of the first edition of the 'Birds,' vol. 1, p. 285. After the work was printed off Bewick became aware that the nakedness of a prominent part of his subject required to be covered, and one of his apprentices was employed to blacken the copies over with ink. In this state are the impressions of this vignette, in the first edition; the colouring matter, however, is not so dense as to hinder the cut from being almost, if not altogether, as intelligible as it was before its application. In the next edition a plug was inserted in the block, and the representation of two bars of wood engraved upon it, to hide the offensive part. The cut, however, even thus amended, is still extremely indelicate.

"The head-piece to the contents presents an excellent sketch of an old man going to market on a windy and rainy day. The old horse on which he is mounted has become restive, and the rider has both broken his stick and lost his hat. The horse

seems determined not to move till it suits his own pleasure; and it is evident the old man dare not get down to recover his hat; for, should he do so, encumbered as he is with a heavy basket over his left arm and an egg pannier slung over his shoulder, he will not be able to remount."

The following are perhaps the principal among the multitude of exquisite tail-pieces in the first edition of the second volume of the 'Birds' (1804). Boys sailing boats, frontispiece. Recognition, page v. Crossing a stream, page 3. The Broken Branch, page 31. A Churchyard, page 166. Geese going home, page 271. Boys riding on tombstones, page 304. Boys flying a kite, page 9. Evading the toll, page 173. Ruminating, page 337. The inimitable Fishing Scenes, pp. 18, 23, 41, 46, 50, 52, 151, 370. Shooting Scenes, pp. 58, 82, 200, 319. Sea Side Sketches, pp. xx, 6, 123, 125, 136, 138, 144, 156, 161, 182, 188, 215, 217, 230, 238, 240, 245, 359, 366, 400. And not less beautiful are the following. A sportsman, with a gun at his back, crossing a stream on long stilts, page 5. An old wooden-legged beggar gnawing a bone near the entrance to a gentleman's house, and a dog beside him, eagerly watching for the reversion, page 27. A dog with a kettle tied to his tail, pursued by boys; a great hulking fellow, evidently a blacksmith, standing with folded arms enjoying the sport, page 56. A man crossing a frozen stream, with a branch of a tree between his legs, to support him, should the ice happen to break, page 85. A monkey basting a goose that is seen roasting, page 263. An old woman with a pitcher, driving away some geese from a well, page 291. An old beggar-woman assailed by a gander, page 313. The mention of each of these inimitable vignettes will recall most pleasant remembrances to the admirer of the wonderful artist who produced them.

(121.) 109. The Vicar of Wakefield. A Tale. By Dr. Goldsmith. Two Volumes in One. Embellished with Wood Cuts, by T. Bewick.

Hereford=Printed & Sold by D. Walker, at the Printing-Office, High-Town; Sold also by G. Sael, No. 192, Strand, London; And may be had of all other Booksellers. 1798.

12mo. Pp. 224. With seven cuts by Thomas Bewick.
A very fine copy, in calf.
[See the Division "Proofs of Illustrations to Books, etc."]

(122.) 110. Pity's Gift: A Collection of Interesting Tales, to excite the Compassion of Youth for the Animal Creation. Ornamented with Vignettes. From the Writings of Mr. Pratt. Selected by a Lady.

London: Printed for T. N. Longman, Paternoster-Row; and E. Newbury, St. Paul's Church-yard. 1798.

12mo. Pp. viii, 147. With fourteen cuts by John Bewick (?).
Fine copy, in half-russia.

(123.) 111. Historical Beauties for Young Ladies; intended to lead the Female Mind to the Love and Practice of Goodness. Designed principally for the Use of Ladies' Schools. By Mrs. Pilkington. Ornamented with thirty-four Engravings, beautifully Cut on Wood.

London: Printed for Vernor and Hood, in the Poultry. And Sold by E. Newbery, the Corner of St. Paul's Church Yard. 1798.

12mo. With vignettes by Thomas Bewick.
Good copy, in boards, uncut.

(124.) 112. Poems by the Rev. Josiah Relph, of Sebergham. With the Life of the Author. Embellished with Picturesque Engravings on Wood, By Mr. T. Bewick, of Newcastle.

Carlisle, Printed by and for J. Mitchell; and Sold by T. N. Longman, Paternoster-Row, London. 1798. (Price Five Shillings.)

8vo. Pp. xxiv. 147. With 18 cuts.

This edition was a republication of Relph's Poems, and the printer, in his Dedication of the work to Sir Wilfrid Lawson, Bart., says, "In attempting to do justice to the merits of the Author of these Poems, a Second Edition is sent into the world, embellished with the Picturesque Engravings of the ingenious Mr. T. Bewick, of Newcastle."

Fine copy, in its original boards, and uncut.

(125.) 113. Julia; or, Last Follies.

London: Printed by W. Bulmer and Co. 1798.

4to. Pp. 41. With two charming vignettes, one on the title and another on the last page, by Thomas Bewick.

Fine copy, in its original boards.

(126.) 114. Flowers of Poesy, consisting of Elegies, Songs, Sonnets, &c.

Carlisle, Printed by and for J. Mitchell; And Sold by T. N. Longman, Paternoster-Row, London. 1798.

Large 12mo. Pp. 72. With a woodcut on the title by Thomas Bewick, which also appeared at the end of the Dedication in Relph's Poems. No. (124.)

Fine copy, in its original boards, and uncut.

(127.) 115. The Oeconomist, or, Englishman's Magazine, for 1798. [and 1799.]

Newcastle upon Tyne: Printed by M. Angus.

2 vols. 12mo. Vol. I., pp. 330. Vol. II., pp. 378.

This work, which was published in monthly numbers, and completed (in two volumes) at the end of the year 1799, has the well-known woodcut of Liberty by Thomas Bewick on the title of each number.

Good copy, in half-calf.

(128.) 116. The Hive of Ancient and Modern Literature: A Collection of Essays, Narratives, Allegories, and Instructive Compositions.

Newcastle: Printed by & for S. Hodgson, and G. G. & J. Robinson, Paternoster Row, London. 1799.

12mo. This work, which is a selection made by Mr. Solomon Hodgson, of Newcastle, went through several editions; the first had only three or four cuts by Thomas Bewick, which were increased to fourteen in subsequent editions. I possess the last of these also, issued in 1806, which will be found among the publications of that year.

Very fine copy, in calf, gilt.

(129.) 117. The Crested Wren. By Edward Augustus Kendall.

London: Printed for E. Newbery, at the Corner of St. Paul's Church-yard. 1799.

18mo. Pp. vi, 152. Containing on the title a very beautiful cut of the Golden-Crested Wren by Thomas Bewick.

Good copy, half bound.

(130.) 118. The Literary Miscellany: or, Selections & Extracts, classical and scientific; with Originals, in Prose and Verse. Didactic Poems by Various Authors.

Printed and sold by G. Nicholson, Poughnill, near Ludlow. Sold also, in London, by H. D. Symonds, Paternoster-row; Champante & Whitrow, Aldgate; Lackington, Allen, & Co., Finsbury-square; and all other Booksellers. [n. d. 1799, etc.]

18mo. With a few cuts by Thomas Bewick.

Good copy, in half-morocco.

The five following are portions of the same series, published at various intervals.

(131.) 119. The Economy of Human Life. By Robert Dodsley.

Printed and sold by G. Nicholson, Poughnill, near Ludlow. [etc. 1799.]

18mo. With cut on the title by Thomas Bewick.
Good copy, in its original cover.

(132.) 120. Superiority of Religious Views, by Dr. Langhorne, &c. &c.

Printed and sold by George Nicholson, College, Ludlow. Sold also by T. Knott, 47, Lombard Street, [etc.] Anno 1799.

18mo. With cut on the title by Thomas Bewick.
In its original paper cover.

(133.) 121. Amatory Pieces. Perfect Love, by Dr. Hird, &c.

Printed & sold by George Nicholson, Ludlow. &c. Anno 1799.

18mo. With cut on the title by Thomas Bewick.
In its original paper cover.

(134.) 122. Letters from Eliza to Yorick.

Printed at the office of George Nicholson, Ludlow. &c. Anno 1799.

18mo. With cut on the title by Thomas Bewick.
In its original paper cover.

(135.) 123. Ancient Ballads, Songs, and Poems.

Printed at the office of George Nicholson, College, Ludlow. Sold also by T. Knott, 47, Lombard Street; [etc.] Anno 1799.

18mo. With a cut on the title by Thomas Bewick.
Good copy, in its original paper cover.

(136.) 124. Marmontel's Tales, Selected and Abridged, for the Instruction and Amusement of Youth. By Mrs. Pilkington. Ornamented with Twenty-Six beautiful Engravings, Cut on Wood.

London: Printed for Vernor and Hood, No. 31, Poultry. 1799.

12mo. Pp. viii, 208. There cannot be a doubt that several of the cuts are by Thomas Bewick.
Very fine copy, in marbled calf.

(137.) 125. Poems and Plays. By Mrs. West. Author of "A Tale of the Times," "A Gossip's Story," &c. &c.

London: Printed by C. Whittingham; For T. N. Longman and O. Rees, Paternoster-Row. 1799.

2 vols. 12mo. Vol. I., pp. xix, 206; Vol. II., pp. 253. With a few mostly indifferent tail-pieces.
Good copy, in calf.

(138.) 126. A Garland of New Songs.

Newcastle upon Tyne: Printed by J. Marshall, in the Old Flesh-Market. Where may also be had, a large and interesting Collection of Songs, Ballads, Tales, Histories, &c.

12mo. In many numbers. One containing "The Roses Blaw," "Logan Braes," "Sweet Kitty o' the Clyde," "Tak' your old Cloak about ye," and "The Miner's Complaint," has a beautiful cut on the title of a Gardener watering flowers, and another has a Woodpecker, evidently by Thomas Bewick. Most of the other cuts are very rude, and before his time.
Good copy, in half calf.

(139.) 127. The New Songster; or, Musical Olio, A Selection of New and much-approved Songs. Also, several Cumberland Ballads, By Mr. Anderson.

Penrith: Printed by A. Soulby, and sold by Crosby & Co., 4, Stationers'-Court, London. [n. d.]

18mo. Pp. 63. With eight cuts by Thomas Bewick.
Good copy, in its original paper cover.

(140.) 128. Sans Souci; or, The Melodist which banishes Care and Sorrow. With a Collection of New Toasts and Sentiments.

Newcastle on Tyne: Printed by and for J. Mitchell. London: Published and sold by T. Hughes, Stationer's Court, and Champante & Whitrow, Jewry-Street. [n. d.]

18mo. Pp. iv, 60. With four cuts by Thomas Bewick.
Good copy, in its original paper cover.

(141.) 129. The Vocal Miscellany; A Collection of the Most admired modern Songs.

Newcastle: Printed by Joseph Whitfield, Bookseller, Bridge-End. 1799.

18mo. Pp. 24. With cut on the title of the crow's nest on the Old Newcastle Exchange, by Thomas Bewick.
Good copy, in its original paper cover.

(142.) 130. The English Minstrel; A Selection of Favourite Songs, With Music Adapted to the Voice, Violin, or German Flute.

Edinburgh: Printed by and for Oliver & Boyd, Fountain-well, High Street. [n. d.]

18mo. Pp. viii, 216. With three cuts by Thomas Bewick.

Good copy, in its original boards, and uncut.

(143.) 131. The Scottish Minstrel; A Valuable Selection of Popular Songs, With Music adapted for the Voice, Violin, & German Flute.

Edinburgh; Printed and Published by Oliver and Boyd. [n. d.]

12mo. Pp. 220. With several admirable cuts by Thomas Bewick.

Beautiful copy, in green morocco.

(144.) 132. Crosby's Caledonian Musical Repository; A choice Selection of Esteemed Scottish Songs, Adapted for the Voice, Violin, and German Flute.

London: Printed for B. Crosby & Co. Stationers Court & Sold by all Book & Music Sellers—Where may be had Printed uniform the English and Irish Musical Repository. [n. d.]

12mo. Pp. 286. With twelve cuts; that on page 26, copied from a design by Stothard, evidently by Thomas Bewick.

Very fine copy, in calf.

(145.) 133. The Musical Budget; or, FreeMason's Companion. A Collection of Songs.

Haddington: [n. d.]

12mo. With cuts on the cover by Thomas Bewick (?).

Good copy, in its original boards.

(146.) 134. The Wreath: or, Miscellaneous Poetical Gleanings; including Originals; From Respectable Sources. By C. Earnshaw.

Printed by T. Smart, Huddersfield: And Sold by Mawman, London; Wilson and Spence, York; Binns, Leeds; Hargrove, Knaresbro', &c.

12mo. Pp. vii, 232. With cut of Goody Blake and Harry Gill on the title by Thomas Bewick.

In its original boards, and uncut.

(147.) 135. The Enigmatist, or Rational Amusement For an Evening;

Stockton: Printed by Christopher and Jennett. Price 1s. 6d. [n. d.]

18mo. Pp. 108. With cut on the title, believed to be by Thomas Bewick.

Good copy, in original boards.

(148.) 136. Recreations in Agriculture, Natural-History, Arts, and Miscellaneous Literature. By James Anderson, LL.D., F.R.S., and F.S.A. E.

London: Printed by T. Bensley, Bolt Court, Fleet Street; And sold by James Wallis, No. 46, Paternoster Row; and R. H. Evans (Successor to Mr. Edwards), No. 26, Pall Mall. 1799.

6 vols. Royal 8vo. The second and third volumes bear date 1800, the fourth and fifth 1801, and the sixth 1802. The work was issued in the form of a monthly periodical, many numbers of which contain engravings by Thomas Bewick, and ended in March, 1802.

One of the few copies, if it be not unique, taken off on large and very thick paper. Half bound in calf.

(149.) 137. An Abridgment of the History of England, from the Invasion of Julius Cæsar, to the Death of George the Second. By Dr. Goldsmith. And continued, by an eminent Writer, to the year 1800. The Tenth Edition. With Heads by Bewick.

London: Printed by J. Wright, Denmark-Court, Strand, For Miller, Law, and Cater; Clarke and Co.

Manchester; W. Jones, Liverpool; and Rawson and Co. Hull. 1800.

12mo. Pp. 382. The heads are more than usually clear.
Good copy, in calf.

(150.) 138. The History of All Nations; giving a brief and entertaining Account of the Situation, Customs, etc., Cities, Mountains, etc., and the most material natural Curiosities in every Country throughout the whole World. Interspersed with upwards of twenty elegant Cuts. Designed for the Use of Schools.

London: Printed for G. & G. Robinson, and S. Hodgson, Newcastle. 1800.

12mo. Pp. 222. With cut, by Thomas Bewick, of the Habit of an Englishman, at page 188.
Good copy, in half morocco.

(151.) 139. A General View of the Agriculture of the County of Northumberland, with Observations on the Means of its Improvement. Drawn up for the Consideration of the Board of Agriculture. By J. Bailey and G. Culley.

Newcastle: Printed by Sol. Hodgson; and Sold by Mess. Robinson, Paternoster-Row, G. Nicol, Pall-Mall, London; and J. Bell, Newcastle. 1800.

8vo. Pp. viii, 209. With a map and copper-plates by Neale, and a few woodcuts by Thomas Bewick, most of which had been previously used in the "Quadrupeds."
My copy is in the original boards, and contains numerous MS. notes by Mr. W. A. Chatto, its former possessor.

(152.) 140. The Man of Feeling. A New Edition.

Berwick: Printed by John Taylor. M.DCCC.

12mo. Pp. viii, 240. With eight cuts by Thomas Bewick.

A beautiful copy, in calf gilt.

(153.) 141. Scotland's Skaith; or, The History o' Will and Jean, An owre true Tale. The Tenth Edition. Also the Waes o' War; or, The Upshot o' the History o' Will and Jean.

Newcastle Upon Tyne: Printed and Sold by J. Mitchell, Dean-Street. MDCCC.

12mo. Pp. 15, 23. With an admirable cut of "The Wounded Soldier," "Bewick fecit," for the frontispiece, and a vignette at page 19 of the second piece. The former, I understand, was used for the first time in the present publication. This copy BELONGED TO BEWICK HIMSELF, who has written the title on the cover, and a note at the foot of page 4 of the first piece.

In the original paper cover, and uncut.

(154.) 142. The Charms of Literature: Consisting of Curious, Scarce, and Interesting Pieces in Prose and Poetry. Embellished with Twenty Engravings on Wood, by Bewick, and Others.

Newcastle upon Tyne: Printed by J. Mitchell. 1800.

18mo. 2 vols. The book was first published in numbers or parts, and, when completed, passed through several editions, the fifth and last being printed in 1812. Most of the cuts are by Thomas Bewick.

Good copy, in calf.

(155.) 143. The Farmer's Boy; A Rural Poem. By Robert Bloomfield.

London: Printed for Vernor and Hood, Poultry; By T. Bensley, Bolt-Court, Fleet-Street. MDCCC.

4to. Pp. xvi, 102. With woodcuts attributed to Thomas Bewick, but they are not in his style. I believe them to be by Anderson.

Fine copy, half-morocco.

(156.) 144. Poems, Moral, and Descriptive. By Thomas Dermody.

London: Printed by J. Crowder, Warwick-square; For Vernor and Hood, 31, Poultry; and Lackington, Allen, and Co. Finsbury-Square. 1800.

12mo. Pp. xi, 112. With a vignette at page xi, by Thomas Bewick.

Very fine copy, in half-morocco.

(157.) 145. Comus, A Mask, By John Milton.

Manchester, Printed and Sold by R. & W. Dean, 9, Spring-gardens. Sold also by Sael & Co., 192, Strand, and T. Knott, Lombard-street, London; and all other Booksellers. 1800.

18mo. With cut on the title by Thomas Bewick.

Good copy, in its original cover.

(158.) 146. Poems by Percival Stockdale.

Alnwick: Printed by J. Catnach. 1800.

12mo. With cuts by Thomas Bewick.

In its original boards, and uncut.

(159.) 147. The Psalms of David, New Version.

Sunderland: [etc. n. d.]

4to. With frontispiece by Thomas Bewick.

In its original boards, and uncut.

(160.) 148. The Grave. By Robert Blair.

Printed and sold by George Nicholson, College, Ludlow. Sold also by T. Knott, 47, Lombard Street; [etc.] Anno 1800.

18mo. With cut on the title by Thomas Bewick.
Good copy, in its original cover.

(161.) 149. Lessons of Truth, &c. By Mrs. C. Mathews. With Cuts by Bewick.

York: Printed by and for T. Wilson and R. Spence, High-Ousegate. 1800.

18mo. Pp. 103. With seven woodcuts.
In its original boards.

(162.) 150. Morning's Amusement; or, Tales of Animals. In Two Volumes. By Mrs. C. Mathews. Volume I.

York: Printed by and for T. Wilson and R. Spence, High-Ousegate. 1801. (Price One Shilling.)

I am not aware that a second volume of this work was ever published. Volume 1 consists of 108 pages 18mo, illustrated with 14 wood engravings. The cuts are Bewick's early productions, for children's books printed in Newcastle. They were done for Saint, whose successors sold them, with a great number of other cuts, to Wilson and Spence, of York. These printers used them to illustrate their publications, many of which will be found in this Collection.

In its original boards.

(163.) 151. 1. A Short Treatise on that Useful Invention called The Sportsman's Friend; or, The Farmer's Footman. By a Gentleman Farmer, of Northumberand. With Figures of the Instrument and its Use, Engraved on Wood, by Thomas Bewick, from the Paintings of Joseph Atkinson, Cattle-Painter, in Newcastle. Dedicated, with Submission, to that highly respectable Body, the Board of Agriculture of Great-Britain.

Newcastle: Printed by Edward Walker, Pilgrim-Street. Sold by R. Faulder, Bond-Street, London, and all other Booksellers. [n. d. 1801.]

12mo. Pp. xi, 24. With two very beautiful engravings on wood, and an etching on copper, by Thomas Bewick.

A very fine copy, in a paper cover, uncut.

This work was written by Henry Utrick Reay, Esq., of Killingworth, near Newcastle, and was published in June, 1801. Very few copies were printed, and fewer still were published, which are now of great rarity.

"The 'Sportsman's Friend,' with three cuts by Thomas Bewick in his best and boldest style, was written in 1801, by Henry Utrick Reay, Esq., of Killingworth, near Newcastle, who was at great expense in getting it up; but, as the 'invention' was laughed at, he withdrew it from public sale when very few had been sold, and, I believe, destroyed nearly all the copies. Mr. Reay was a patron of the famous Stubbs, and had several of his horses painted by him. Mr. Reay was a little slender man, and rode nothing but ponies. The black pony, the bay, and the white were all painted by Stubbs, and from these paintings our 'Newcastle Atkinson' reduced the drawings for the engraver. In the course of my life, three or four copies of the 'Sportsman's Friend' have passed through my hands, with only two cuts; which I account for by the parties taking out the Black Pony to frame, it having so much the character of Bewick's peculiar style about it. Mr. Reay was a great landowner, and one of our largest coalowners; and had filled the office of High Sheriff for the County of Northumberland. He was a good, kind, charitable man, and did everything in his own way; the poor getting a good share of the thousands a year he 'tossed away.'"

"The last copy I had of the 'Sportsman's Friend' was in August, 1845, which had *only two cuts*, was much soiled and damaged, and was sold the first day after my Catalogue was published; and I am quite sure I had twenty or more orders for it afterwards." Mr. W. Garret, 1849.

(164.) 151. 2. Another very fine copy, in a paper cover, uncut.

[See the Division "Proofs of Illustrations to Books," etc., for some wonderfully fine Proofs of the Cuts, and remarks on the same.]

(165.) 152. An Impartial History of the Town and County of Newcastle upon Tyne and its Vicinity. comprehending an Account of its Origin, Population, Coal, Coasting, & Foreign Trade, together with An accurate Description of all its Public Buildings, Manufactories, Coal Works, &c.

Newcastle upon Tyne Printed by & for Vint & Anderson, in the Side. 1801.

8vo. Pp. viii, 612. The title-page, engraved on copper, with a view of a Coal Mine, and Newcastle in the distance, is so exactly similar to the acknowledged book-plates on the same material by Thomas Bewick, that I have no hesitation in attributing it to him.

Good copy, in half-calf.

(166.) 153. The Beauties of Wiltshire, Displayed in Statistical, Historical, and Descriptive Sketches: Interspersed with Anecdotes of the Arts. [By John Britton.]

London: Printed by J. D. Dewick, Aldersgate-street, For Vernor and Hood, Poultry; J. Wheble, Warwick-Square; J. Britton, Wilderness-Row; And sold by all Booksellers in the United Kingdoms. 1801.

2 vols. 8vo. Vol. I., pp. xxxi, 312. Vol. II., pp. xii, 311. With vignettes by Thomas Bewick.

Very fine copy, in its original boards, and uncut.

(167.) 154. The New Preceptor, or, Young Lady's

& Gentleman's True Instructor in the Rudiments of the English Tongue. Containing Rules for Pronunciation, with Lessons from One to Two and more Syllables to elucidate them; methodically digested, and adorned with Emblematical Cuts, to gain the attention of the Young of both Sexes. By R. Kay, Writing-Master, and Teacher of English Grammar, Newcastle.

Newcastle: Printed by and for M. Angus & Son, Side; and for W. Charnley, Groat-Market. 1801.

12mo. Pp. vii, 104. With Thomas Bewick's beautiful cut of the Newcastle Arms on the title, similar to that in No. (11.), etc., and nine other and generally clever cuts.

A clean copy in sheets, as it left the printers.

(168.) 155. The Beauties of Natural History. With Elegant Cuts.

Derby: Printed by and for Henry Mozley, Brook-Street. Price Sixpence. [n. d.]

18mo. Pp. 72. With eleven admirable cuts by Thomas Bewick.

In its original paper cover, uncut.

(169.) 156. Steel's Naval Chronologist of the War, From its commencement in Feb. 1793, to its Conclusion in 1801.

London: Printed for David Steel, at the Navigation-Warehouse, Union-Row, Little Tower-Hill; And sold by every Bookseller in Great Britain and Ireland. (Price Two Shillings and Sixpence.) Printed by C. & W. Galabin, Ingram-Court. [n. d.]

Small 4to. Pp. 113. With a frontispiece by Thomas Bewick,

representing the obverse and reverse of the medal presented by the King to the Flag-Officers and Captains of Ships who particularly signalized themselves under Admiral Earl Howe, Admiral Sir J. Jervis, K.B., Admiral A. Duncan, and Rear-Admiral Sir H. Nelson, K.B.

Good copy, in calf.

(170.) 157. Zion's Pilgrim. By Robert Hawker, D.D., Vicar of Charles, Plymouth.

Falmouth: Printed by T. Flindell. And Sold by Crosby and Letterman, Stationer's-Court, London: Nettleton, and Gray, Plymouth: Philp, Dock: Hedgeland, Exeter: Harry, Truro: Matthews, Helston: Vigurs, Penzance, &c. 1801.

8vo. Pp. 170. The cut on the title is by Thomas Bewick, used also in other publications.

Fair copy, in boards.

(171.) 158. The Life and Prophecies of Mr. Alex. Peden, Late Minister of the Gospel at New Glenluce, Galloway. And his Remarkable Letter to the Prisoners of Dunnottar Castle, July, 1685.

Edinburgh: Printed for the Booksellers in Town and Country. [n. d.]

18mo. Pp. 24. With cut on the title similar to that in the previous article.

In its original paper cover, uncut.

(172.) 159. Fables by the late Mr. Gay. In one Volume complete.

London: Printed by C. Whittingham, Dean Street, Fetter Lane, For G. G. & J. Robinson, [etc.] 1801.

12mo. Pp. 232. A reprint of No. (63.), with a slight alteration in the borders of the cuts.

Good copy, in its original boards.

(173.) 160. The Farmer's Boy; A Rural Poem. By Robert Bloomfield. The Fourth Edition.

London: Printed for Vernor and Hood, Poultry. Sold by T. C. Rickman, Upper Mary-le-bone-Street; Ingram, Dingle, and Rackham, Bury; Booth, Norwich; Hill, Edinburgh; Archer and Dugdale, Dublin. MDCCCI.

12mo. Pp. xxxii, 128. A reprint of No. (155.), which see.
Good copy, in its original boards.

(174.) 161. Beauties of British Poetry. Selected by Sidney Melmoth, Esq.

Huddersfield: Printed and Sold by Brook and Lancashire: Sold also by Vernor & Hood, Crosby & Letterman, London. Price Five Shillings in Boards. 1801.

12mo. Pp. x, 348. With cuts by Thomas Bewick.
A good copy, in old calf.

(175.) 162. Sketches from Nature, Taken, and Coloured, in a Journey to Margate. Published from the Original Designs. By George Keate, Esq. To which is now first added, Memoirs of the Life of the Author. The Fifth Edition.

London: Printed by J. Cundee, Ivy Lane, For T. Hurst, Paternoster-Row; J. Booth, Duke Street, Portland Chapel; J. Dingle, Bury; T. Richards, Plymouth; W. Robinson, Liverpool; H. Holmes, and A. Bothomley, Leeds. 1802.

12mo. Pp. xiv, 261. With cuts by Bewick, Austin, and others.
Good copy, in its original boards, and uncut.

(176.) 163. The Paternal Present: A Sequel to

Pity's Gift. Chiefly selected from the Writings of Mr. Pratt. Ornamented with Vignettes.

London: Printed by C. Whittingham, Dean Street, Fetter Lane, For T. N. Longman and O. Rees, Paternoster Row; and J. Harris, (Successor to Mrs. Newbery) St. Paul's Church Yard. 1802.

12mo. Pp. iv, 188. With cuts always attributed to Thomas Bewick, though more in the style of some of his pupils. I believe them to be by Clennell.

A good copy, in calf.

(177.) 164. The Triumph of Goodnature, Exhibited in the History of Master Harry Fairborn and Master Trueworth. Interspersed with Tales and Fables, and Ornamented with Cuts.

London: Printed for J. Harris, Successor to E. Newbery, the Corner of St. Paul's Church-Yard. (Price Sixpence.) [n. d.]

24mo. Pp. 117. With a frontispiece and twelve cuts by John Bewick.

Fine copy, in its original boards.

(178.) 165. 1. The Beauties of Modern Literature, in Prose and Verse: Selected from the most eminent Authors.

Richmond: Printed and Sold by T. Bowman: Also sold by T. Hurst, No. 32, Pater-noster-Row; and Champante and Whitrow, Jewry-Street, Aldgate, London: 1802.

12mo. Pp. xii, 180. With a charming cut on the title, and another at the end of the volume, by Thomas Bewick.

A fine copy, in half-calf.

(179.) 165. 2. Another Copy.

(180.) 166. The Happy Village. A Poem. Dedicated to the Honble. & Reverend the Trustees of the late Lord Crewe. By Richard Wallis, Rector of Seaham in the County of Durham.

So. Shields: Printed and Sold by John Paxton, Market Place. 1802.

4to. With a copper-plate engraving of Blanchland on the title by Thomas Bewick.

(181.) 167. The Chase; A Poem. By William Somervile, Esq.

London: Printed by W. Bulmer and Co., Shakspeare Printing Office, Cleveland-Row. 1802.

Super-royal 8vo. Pp. xxiii, 105. A reprint of the edition of 1796.

Good copy, in half-morocco.

(182.) 168. Rural Tales, Ballads, and Songs: By Robert Bloomfield, Author of The Farmer's Boy.

London: Printed for Vernor and Hood, Poultry; and Longman and Rees, Paternoster-Row; By T. Bensley, Bolt-court, Fleet-street. 1802.

4to. Pp. xiv, 105. With cuts, after designs by Thurston.

Fine copy, on large paper. In its original boards, and uncut.

(183.) 169. Rural Tales. [etc. as in the former article.]

Another edition. Published by the same firms, in the same year, and with the same cuts.

12mo. Pp. ix, 119.

Good copy, in its original boards, and uncut.

(184.) 170. The Monthly Magazine for July, 1802.

8vo. Contains a cut of a Life Boat by Thomas Bewick.

(185.) 171. The Sportsman's Cabinet; or a Correct Delineation of the Various Dogs used in the Sports of the Field, &c. By a Veteran Sportsman.

London: Printed & Published for the Proprietors, by J. Cundee, Ivy Lane, Paternoster Row. Sold by T. Hurst, Paternoster Row, T. Ostell, Ave Maria Lane, and Chapple, Pall Mall. 1803.

This beautiful work, in two volumes 4to, contains numerous fine plates by Scott, and woodcut vignettes by Thomas Bewick, Austin, etc. A second edition was published in 1820.

Fine copy, in calf, gilt.

(186.) 172. Description, and Natural History of S. Polito's Collection of Living Beasts and Birds.

Edinburgh: Printed by Oliver & Co. Fountain Well, High Street. 1803.

Small 8vo. Pp. xi, 82. With 46 cuts, some of which are without doubt by Thomas Bewick. The book was written for the owner of a travelling menagerie.

A clean copy, in its original paper cover, and uncut.

Priced by Mr. Pickering £1. 5*s.*, and considered unique.

(187.) 173. Experiments and Observations on the Cortex Salicis Latifoliæ, or Broad-Leafed Willow Bark; Illustrated by a Coloured Plate. By G. Wilkinson, Corresponding Member of the Medical Society of London, Licentiate of the Royal College of Surgeons, and Honorary Member of the Chirurgo-Physical Society of Edinburgh, and of the Literary and Philosophical Society of Newcastle upon Tyne.

Newcastle upon Tyne: Printed for the Author, by Edw. Walker. Sold by Longman and Rees, Paternoster-Row, London; W. Charnley, Newcastle; H. Weatherburn, Sunderland; and all other Booksellers. Price 4s. 6d. in Boards. [n. d. 1803.]

8vo. Pp. xiv, 118. With a copper-plate frontispiece of the "Salix latifolia rotunda," "Bewick, Sculpt."

Fine copy, in boards.

(188.) 174. The Monitor. Intended for the Instruction of the Progeny of the Satanites. By Timothy Trimmer.

Newcastle on Tyne: 1803.

12mo. With frontispiece by Thomas Bewick.

In its original boards.

(189.) 175. Scenes of Youth; or Rural Recollections; with other Poems. By William Holloway.

London: Printed for Vernor and Hood, Poultry; and Longman and Rees, Paternoster Row; By James Swan, Angel Street, Newgate Street. 1803.

12mo. Pp. vi, 160. It is with great unwillingness that I give this volume, together with Nos. (122.), (155.), (173.), (176.), (182.), (183.), and (194.) a place in the present Catalogue. I insert them under protest. The engravings are by no means destitute of ability, but I apprehend that their claim to be considered the works of Thomas Bewick, although advanced for them by many, cannot be substantiated.

A fine copy, in its original boards, and uncut.

(190.) 176. The Pleasing Moralist, or Young Gentlemen and Ladies Preceptor. To which are added Advice to a Young Man on his Entrance into the World. By Solomon Winlove, Esq. With Cuts by Bewick.

York: Printed by and for T. Wilson and R. Spence, High Ousegate. 1803. Price Six-pence.

Square 18mo. With a frontispiece and twenty-seven cuts by Thomas Bewick.

Good copy, in boards.

(191.) 177. The Honours of the Table, or, Rules for Behaviour during Meals; with the Whole Art of Carving, Illustrated by a Variety of Cuts. [etc.] The Third Edition.

Bath, Printed by G. Robbins, for the Author; And sold by J. Brockwell, No. 7, Great Carter-lane, Doctor's Commons; and Byfield and Co. Charing Cross, London. 1803.

12mo. Pp. 72. A re-issue, for the most part, of the edition of 1788, No. (31.). With cuts, by John Bewick, of various joints, poultry, fish, etc.

Fine copy, in old calf.

(192.) 178. Cheap Repository Shorter Tracts. A New Edition.

London: Printed by Bye and Law, St. John's Square, Clerkenwell; And sold by F. and C. Rivington, No. 62, St. Paul's Church-Yard; J. Evans, No. 41, Long Lane, West-Smithfield; J. Hatchard, No. 190, Piccadilly; and S. Hazard, Bath. 1803. (Entered at Stationers-Hall.)

12mo. Pp. xi, 480. Two of the cuts, used in the original edition of the Tracts in 1795, are by John Bewick.

Good copy, in calf.

(193.) 179. The Children's Miscellany: In which is included The History of Little Jack; By Thomas

Day, Esq. Author of the History of Sandford and Merton. [etc.] New Edition; Embellished with Twenty-nine Cuts by Bewick, and a Frontispiece.

London: Printed for John Stockdale, Piccadilly. 1804.

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(194.) 180. The Picture Room; containing original Drawings of Eighteen little Masters and Misses. To which are added Moral and Historical Explanations. Published under the Inspection of Master Peter Painter, Professor of Polite Arts. The cuts by Bewick.

York: Printed by and for T. Wilson and R. Spence, High Ousegate. 1804. Price Six-pence.

Square 18mo. With a frontispiece and eighteen cuts by Thomas Bewick.

Good copy, in its original boards.

(195.) 181. Solitude: Written originally by J. G. Zimmerman. To which are added, The Life of the Author; Notes Historical and Explanatory; A Copious Index; and Seven Beautiful Engravings by Ridley.

London: Printed by Thomas Maiden, Sherbourn-Lane, for Vernor and Hood, J. Cuthell, J. Walker, Lackington, Allen, and Co., J. Nunn, Ogilvy & Son, Darton & Harvey, W. Otridge and Son, R. Lea, and J. Scatcherd. 1804.

2 vols. small 8vo. The second volume was published in 1805. Vol. I., pp. xlviii, 310, 20. Vol. II., pp. 338, 26. Each contains a few vignettes by Thomas Bewick.

Fine copy, in its original boards, and uncut.

(196.) 182. Miscellaneous Poems, By John Stagg. Carlisle: Printed by B. Scott, in the Market Place. 1804.

12mo. Pp. xii, 204. With a few trifling cuts.

Fine copy, half-calf.

(197.) 183. The Nurse, A Poem. Translated from the Italian of Luigi Tansillo. By William Roscoe. The Third Edition.

Liverpool: Printed by J. M'Creery, for Cadell and Davies, Strand, London. 1804.

4to. With four cuts, which, although frequently attributed to Thomas Bewick, are, I believe, more correctly referred to Henry Hole.

Fine copy, on large paper, in its original boards, and uncut.

(198.) 184. The Complete Grazier; Or, Farmer and Cattle-Dealer's Assistant. etc. Illustrated by Engravings. By a Lincolnshire Grazier, Assisted by Communications from several Yorkshire, Leicester, & Norfolk Farmers.

London: Printed for B. Crosby and Co., Stationers' Court, Paternoster Row; And sold by S. and J. Ridge, Newark; J. Drury, Lincoln; J. Wolstenholme, York; J. Heaton, Leeds; W. Booth, Norwich; J. Marsden, Colchester; J. Poole, Taunton; J. Poole, Chester; J. Jackson, Louth; M. Rooe, R. Newcomb, and J. Drakard, Stamford; M. Wood, Shrewsbury; N. Rollason, Coventry; J. V. Hall, Worcester; W.

Curson, Exeter; W. Felton, Ludlow; W. Sheardown, Doncaster; and G. Calladine, Leicester. 1805.

8vo. Pp. iv, 510. With engravings by Thomas Bewick, of stock, implements, etc.
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12mo. Pp. 481. With vignettes by Thomas Bewick.
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(200.) 186. Wood Engravings from the Hive of Ancient and Modern Literature. By T. Bewick and L. Clennell.

Newcastle: Printed by S. Hodgson. 1805.

8vo. It consists of a title and twelve leaves. The Hive occupies the former, and each of the latter has two cuts.
Good copy, in paper cover. From the late Mr. William Yarrell.

(201.) 187. Beauties of Natural History; Selected from Buffon's History of Quadrupeds; With cuts by Bewick.

London: Published and Sold by the Booksellers; By Wilson and Spence, York; and J. Catnach, Printer, Alnwick. (Price 1*s.* 6*d.* sewed, or 2*s.* half-bound.) [n. d. 1805?]

12mo. Pp. 92. With 37 engravings, early productions of Bewick, and most of them already used in similar publications, by Saint, of Newcastle. A reprint of No. (45.).
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12mo. Pp. vi, 158. With a woodcut frontispiece and thirteen vignettes by Thomas Bewick, which had appeared in other works.

(203.) 189. The Seasons, By J. Thomson. Embellished with Engravings on Wood By Bewick, From Thurston's Designs.

London: Printed for James Wallis, Paternoster-Row, By T. Bensley, Bolt Court, Fleet Street, 1805.

Royal 8vo. Pp. xx, 286, 6. This is very different from the following article, with a different title, and differently paged Life of the Poet. It is, also, a much finer book, printed on very thick paper, and with remarkably fine impressions of the cuts. A gentleman, in whose library is a similar volume, considered his copy unique until he saw that which is here described. Mine is in first-rate condition, in gilt and marbled calf.

(204.) 190. The Seasons, By James Thomson: with his Life by Samuel Johnson, LL.D., and a Complete Glossary and Index. Embellished with Engravings on Wood, By Bewick, From Thurston's Designs.

London: Printed for James Wallis, Paternoster-Row. 1805.

8vo. Pp. xvi, 286, 6.

Very fine copy, in its original boards, and uncut.

(205.) 191. Miscellaneous Poems, some of which are in the Cumberland Dialect. By John Stagg. Second Edition.

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(206.) 192. Robin Hood's Garland; Being a Complete History of all the Notable Exploits performed by him and his Merry Men. In which is given A Preface; containing a more full and particular Account of his Birth, &c., than any hitherto published.

York: Printed by and for T. Wilson, and R. Spence, High Ousegate. 1805.

12mo. Pp. iv, 106. With early cuts, some of which are by Thomas Bewick.
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(207.) 193. Holy Bible. The Old and New Testaments, with the Apocrypha. With Notes, &c. By the Rev. Mr. Ostervald.

Newcastle upon Tyne: Printed by J. Thompson, at the Advertiser Office, Flesh Market. MDCCCVI.

Folio. With many full-page copper-plate engravings signed by Thomas Bewick and R. Beilby, which do not, however, increase the reputation of either of the artists.
Good copy, in calf.

(208.) 194. The Antiquities of the Anglo-Saxon Church. By the Rev. John Lingard.

Newcastle: Printed by Edward Walker. Sold by Keating, Brown, and Keating, London. 1806.

2 vols. 8vo. Vol. I. pp. xiv, 360; Vol. II. pp. viii, 382. With a cut on the title of the first volume, representing St. Augustine preaching to King Ethelbert, and another on that of the second, representing Coiffi hurling his spear at the idol. The original wood-block of the former beautiful cut is in my possession.

[See the Divisions "Wood-Blocks," and "Proofs of Illustrations to Books," etc.]

Good copy, in half-morocco.

(209.) 195. The Hive of Ancient and Modern Literature: A Collection of Essays, Narratives, Allegories, and Instructive Compositions. Selected by the late Sol. Hodgson. The Third Edition, Embellished with a Number of Engravings on Wood, by T. Bewick and L. Clennell, both of Newcastle.

Newcastle: Printed by and for S. Hodgson, and the Booksellers in General. 1806.

12mo. Pp. vii, 340, With 14 cuts by Thomas Bewick, and many by Luke Clennell. The original blocks are in my possession.

[See the Division "Wood-Blocks."]

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Bath: Printed and Published by John Browne, George-Street. 1806.

4to. Pp. 192. With five clever vignettes by Thomas Bewick. The work went no further than this the first part.

Good copy, in calf.

(211.) 197. Selections from the Works of Madame de Genlis; Consisting principally of Precepts, Maxims, and Reflections, Moral, Religious, and Sentimental. To which are prefixed a Portrait and Life of the Author.

Albion Press Printed: Published by James Cundee, Ivy-Lane, Paternoster-Row, London. 1806.

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(212.) 198. The Young Reader, for Teaching the English Language, and Improving the Mind.

Newcastle on Tyne, Printed and Sold by J. Mitchell, Dean Street. London: Published by Vernor, Hood & Sharpe, and Champante & Whitrow. And in Edinburgh, by Jas. Robertson, and Kirkwood & Son. 1806. Price 1s.

12mo. Pp. 120. With 33 admirable cuts by Thomas Bewick, worthy of a place in any of his works.
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18mo. With frontispiece by Thomas Bewick, and other cuts by various engravers.

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(215.) 201. 1. The Fables of Mr. John Gay. Complete in Two Parts. With Cuts by T. Bewick, of Newcastle.

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12mo. Pp. 252. A reprint of the edition of 1779, with the same and some additional cuts by Thomas Bewick.

[See among the "Original Drawings" for that of one of the latter, which occurs at page 69.]

Fine copy, in calf.

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(217.) 202. The Hermit of Warkworth. A Northumberland Ballad. In three Fits. By Dr. Thos. Percy, Bishop of Dromore. With Designs by Mr. Craig: and Engraved on Wood by Mr. Bewick.

Alnwick: Printed and Sold by J. Catnach. Sold by Lackington, Allan, and Co., London: Constable, and Co. Edinburgh: and Hodgson, Newcastle. 1806.

12mo. Pp. xiv, 90. With 12 cuts. On the cover is also a very fine cut of the Arms of the Duke of Northumberland, at the head of an advertisement of "The Descriptions of Alnwick and Warkworth Castles," etc.

In its original boards, and uncut.

(218.) 203. 1. The Picture of Newcastle Upon Tyne: Containing A Guide to the Town & Neighbourhood, an Account of the Roman Wall, and a Description of The Coal Mines. Illustrated by a Map of the Coal District, and a Plan of Newcastle.

Newcastle: Printed by and for D. Akenhead and Sons; And Sold by them and all other Booksellers. [n. d. 1807.]

Crown 8vo. Pp. vi, 186. With a cut of the Tyne and distant Newcastle by Thomas Bewick on the title.

A presentation copy, in its original boards, and uncut, from the author, the Rev. J. Hodgson, Author of the History of Northumberland. "Mr. Hodgson begs Mr. Clementson's acceptance of this book. 10 Feby., 1807."

(219.) 203. 2. Another copy, in boards and uncut.

This is identical with the former, save in the Advertisement, which, although bearing the same date, is considerably shorter.

(220.) 204. Memoirs of John Lord de Joinville, Grand Seneschal of Champagne, Written by Himself; Containing a History of Part of the Life of Louis IX., King of France, surnamed Saint Louis, [etc.] The whole translated by Thomas Johnes, Esq.

At the Hafod Press, By James Henderson. MDCCCVII.

2 vols. 4to. Vol. I. pp. 426; Vol. II. pp. vii, 328. With a fine view of Hafod on each title by Thomas Bewick.

Fine copy, in half-calf.

[See the Division "Proofs of Illustrations to Books," etc.]

(221.) 205. The Hermit of Warkworth. A Northumbrian Ballad In three Fits. By Dr. Thos. Percy, Bishop of Dromore. With Designs by Mr. Craig: and Engraved on Wood by Mr. Bewick. Second Edition.

Alnwick: Printed and Sold by J. Catnach. Sold by Wilson and Spence, York. 1807.

Royal 8vo. On extra thick paper, on which a few copies only

were done, to match with some of Bewick's other works. Pp. xiv, 182. With 13 cuts. At the end of the Poem are a Postscript, A Description of the Hermitage of Warkworth, Warkworth Castle, Alnwick Castle, Alnwick Abbey, and A Descriptive Ride in Hulne Park.

The original wood-blocks are in my possession [See the Division "Wood-Blocks"], and I have been told by one of Davison's pressmen, then at work for Catnach, that they were used for this edition alone. The other editions were printed from stereotypes, as was Catnach and Davison's constant practice. They rarely or never printed from their blocks, but from stereotypes taken from them. I have seen the whole of this popular book, engravings and letterpress, on a set of stereotype plates which came from Davison's printing-office.

A very fine copy, in half morocco, uncut.

[See the Division "Proofs of Illustrations to Books," etc.]

(222.) 206. Virgil Travestie, a Mock Poem, on the First and Fourth Books of Virgil's Æneis, in English Burlesque. By Charles Cotton, Esq. The Fourteenth Edition.

London: Printed by and for Gilbert and Reed, Finch Lane, Cornhill. 1807.

12mo. Pp. 122. With four cuts, said to be by Thomas Bewick. Good copy, in its original boards.

(223.) 207. The Minstrel; or, The Progress of Genius: In Two Parts. With Some Other Poems. By James Beattie, LL.D. With Designs by Mr. Thurston: and engraved on Wood by Mr. Clennel.

Alnwick: Printed by Catnach and Davison. Sold by the Booksellers in England and Scotland. 1807.

Royal 8vo. Pp. 142. With 16 cuts, in some of which it is asserted, and can hardly be denied, that Thomas Bewick had a hand.

A very fine copy, in half-morocco, of one of the most ambitious productions of the Alnwick press.

(224.) 208. Poems, Written at Lanchester; By John Hodgson, Clerk.

London: Printed for the Author, and Sold by Longman, Hurst, Rees and Orme; and D. Akenhead and Sons, Newcastle. 1807.

12mo. Pp. iv, 120. With cuts of antiquities, by Thomas Bewick.

Good copy, in its original boards. With the book-plate of the late Mr. Thomas Bell, of Newcastle.

(225.) 209. Scripture Illustrated; Or a Series of Engravings taken from the Old and New Testaments, designed by W. M. Craig, and cut in wood by Bewick, C. and J. Nesbit, Branston, Austin, Clennell, Hole, Lee, &c., &c.

London: Engraved and Printed for Vernor, Hood, and Sharpe, 31, Poultry. 1807.

This work is in 4to, and consists of 94 cuts, printed without letter-press. Three of the engravings are executed by Bewick, five by Clennell, seventeen by Nesbit, thirty-seven by Branston, ten by Austin, etc.

Good copy, half-bound in calf.

(226.) 210. The Lay of an Irish Harp; or Metrical Fragments. By Miss Owenson.

London: Printed for Richard Phillips, 6, Bridge Street. 1807.

Crown 8vo. Pp. xv, 199. With cut on the title by Thomas Bewick (?).

Fair copy, in its original boards.

(227.) 211. Anacreon, or The Bacchanalian Song-

ster; A Choice Selection of Social and Convivial Songs.

Edinburgh: Printed by Oliver & Co., Netherbow. 1807.

18mo. Pp. 105. With frontispiece by Thomas Bewick.

Good copy, in its original paper cover.

(228.) 212. The Picture of Liverpool; or Stranger's Guide. A New Edition, considerably enlarged. Embellished with Engravings on Wood by the first Artists.

Liverpool: Printed by Jones and Wright, Swift's Court; and Sold by Woodward and Alderson, 56, Castle Street, and the rest of the Booksellers. 1808.

12mo. Pp. iv, 204. The emblematical cut on the title is believed to be by Thomas Bewick.

Good copy, in old calf.

(229.) 213. The History of Charles XII. King of Sweden. By M. de Voltaire. A Late Translation from the Best Paris Edition.

Morpeth: Printed and Sold by S. Wilkinson. 1808.

8vo. Pp. 388. With a frontispiece and a few trifling cuts by Thomas Bewick.

Good copy, in half-calf.

(230.) 214. The Poetical Works of Robert Burns. With his Life. Engravings on Wood by Bewick from designs by Thurston.

Alnwick: Printed by W. Davison. [n. d. 1808?]

12mo. 2 vols. Vol. I., pp. xlii, 297, 26. Vol. II. pp. xii, 320.

A splendid copy, in calf, gilt, of one of Davison's finest and rarest books.

The original wood-blocks are in my possession.

[See the Divisions "Wood-Blocks," and "Proofs of Illustrations to Books," etc.]

(231.) 215. The Grave. A Poem. By Robert Blair. To which is added Gray's Elegy.

Alnwick: Printed by W. Davison. 1808.

12mo. With frontispiece and cuts by Thomas Bewick.

Good copy, in its original paper cover.

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Alnwick: Printed for W. Davison. Sold by the Booksellers in England and Scotland. 1808.

12mo. 2 vols. Vol. I., pp. 413. Vol. II. (which was published in 1809), pp. 385. With many excellent cuts by Thomas Bewick, most of them used by Davison in others of his books.

Good copy, in boards.

[See the Division "Proofs of Illustrations to Books," etc.]

(233.) 217. A History of the Operations of the French and British Armies in Egypt, From the Landing of Bonaparte to the Restoration of the Ottoman Power; To which is prefixed An ample Description of the Moral and Physical State of the Country, with Remarks on its Political Importance, and a Sketch of its History Previous to the Epoch of the French Invasion. By Several Gentlemen, Members of the Literary and Philosophical Society in Newcastle upon Tyne.

Newcastle upon Tyne: Printed by K. Anderson, in the Side. 1809.

8vo. 2 vols. Vol. I. pp. xviii, 752. Vol. II., pp. x, 708. With vignettes by Thomas Bewick, most of which are used repeatedly in both of the volumes. The second volume was published in 1810.

Good copy, in calf, gilt.

(234.) 218. The History and Delineation of the Horse, in all his Varieties. [etc.] By John Lawrence, Author of "A Philosophical and Practical Treatise on Horses," &c. &c.

Albion Press: Printed for James Cundee, Ivy-Lane, Paternoster-Row; and John Scott, Rosoman Street, Clerkenwell, London. 1809.

4to. Pp. iv, 292. With many beautiful vignettes, most of them by Thomas Bewick.

Very fine copy, in half-morocco.

(235.) 219. Anecdotes of Birds; or Short Accounts of their Habits in a State of Nature, Collected from the best Authors on Natural History. With Figures engraved on Wood.

London: Printed by and for William Savage, 28, Bedford Bury. 1809.

12mo. Pp. xii, 123. With nine cuts, most of which appear to be by Thomas Bewick.

Good copy, in its original boards, and uncut.

(236.) 220. The Practical Surveyor; being a Treatise on Surveying; Designed for the Use of Schools. By the Rev. John Furnass.

Newcastle: Printed for the Author, by S. Hodgson; and Sold by E. Charnley and Son, and the other

Booksellers in Newcastle; Messrs. Longman, Hurst, Rees, and Orme; and Messrs. Cradock and Joy, London. 1809.

8vo. Pp. x, 179. The diagrams and plans in this work were engraved by Thomas Bewick, the former on wood, and the latter on copper. The colouring was executed by his daughter.
Good copy, in its original boards, and uncut.

(237.) 221. The Shorter Catechism, Composed by by the Reverend Assembly of Divines. Carefully Corrected.

York: Printed by and for Thomas Wilson and Son, High-Ousegate. 1809.

12mo. Pp. 21. With cut on the title by John Bewick.
In its original paper cover.

(238.) 222. The Pilgrim's Progress, From this World, to That which is to come; Delivered under the Similitude of a Dream. In Three Parts. By John Bunyan.

Gainsborough: Printed by and for Henry Mozley. 1809.

12mo. Pp. vi, 328. With four cuts by Thomas Bewick, after designs, as I believe, by Thurston.
Good copy, in old calf.

(239.) 223. The Pilgrim's Progress, etc. By John Bunyan.

Edinburgh: Schaw and Son. 1809.

8vo. Pp. 406. With seven cuts by Thomas Bewick, after designs by Thurston (?).
Fair copy, in calf.

(240.) 224. Anecdotes of the Clairville Family, and

the History of Emily Wilmot. By Mrs. C. Mathews. With Cuts by Bewick.

York: Printed by and for Thomas Wilson and Son, High Ousegate, 1809.

18mo. With two cuts by Thomas Bewick.
Good copy, in original paper cover.

(241.) 225. The Poetical Works of Oliver Goldsmith, M.B. With the Life of the Author. Embellished with Wood Cuts, by T. Bewick.

Glocester=Printed and Sold by D. Walker, at the Office of the Glocester Journal, Westgate-street; Sold also by C. Mutlow, No. 56, Holborn, London; and may be had of all other Booksellers. 1809.

12mo. Pp. 93. With six cuts. A reprint of the edition of 1795.
Fine copy, in its original boards, and uncut.
[See the Division "Proofs of Illustrations to Books," etc.]

(242.) 226. The Seasons, By James Thomson.

Edinburgh: Printed by James Ballantyne and Co. For Robert Scholey, John Walker, Crosby and Co., Wilson, Baynes, Asperne, and Hall, London; John Ballantyne and Co. and Brown and Crombie, Edinburgh. 1809.

12mo. Pp. xxii, 262. With the eight well-known cuts.
Good copy, half-calf.

(243.) 227. The Lay of the Reedwater Minstrel, Illustrated with Notes Historical and Explanatory, addressed to Matthew Forster, of Broomyholme, Esq. By a Son of Reed.

Newcastle: Printed for the Author, by D. Akenhead and Sons. 1809.

4to. Pp. 43. This work, which was written by Robert Roxby, Esq., of Newcastle, has a beautiful woodcut by Thomas Bewick on the title. My copy, which is in its original boards, and uncut, was in the Collection of the late Mr. Thomas Bell, of Newcastle, and has his book-plate.

A second edition, uniform with the publications of the Typographical Society of Newcastle, appeared in 1832, and will be found among the "Newcastle Reprints" in this Collection.

(244.) 228. Poems, chiefly in the Scotish Dialect; both Humourous and Entertaining. By Thomas Donaldson, Weaver, Glanton. Entered at Stationers' Hall.

Alnwick: Printed at the Apollo Press, By and for Wm. Davison, And Sold by all other Booksellers. 1809.

12mo. Pp. xi, 226. With the fine cut of the Percy Arms, by Thomas Bewick, and others used by Davison in his various publications.

Fine copy, in its original boards.

(245.) 229. Wild Flowers; or, Pastoral and Local Poetry. By Robert Bloomfield, Author of The Farmer's Boy and Rural Tales.

London: Printed for Vernor, Hood, and Sharpe, Poultry; and Longman, Hurst, Rees, and Orme, Paternoster-Row. 1809.

12mo. Pp. x, 132. With eight cuts, which, although clever, have little claim, I fear, to the honour sought for them.

Good copy, in its original boards, and uncut.

(246.) 230. The Poetical Works of James Waddell, Plessey, late of Morpeth.

Morpeth: Printed by S. Wilkinson, for the Author; And Sold by the Booksellers. 1809.

12mo. Pp. viii, 104. With sixteen cuts.
Fair copy, in boards.

(247.) 231. General View of the Agriculture of the County of Durham, with Observations on The Means of its Improvement. Drawn up for the Consideration of the Board of Agriculture and Internal Improvement. By John Bailey.

Printed for Richard Phillips, Bridge-Street, London; (by E. Walker, Newcastle upon Tyne.) Sold by L. Pennington, Durham; Christopher and Jennett, Stockton; W. Appleton, Darlington; J. Graham, Sunderland; Akenheads and Charnleys, Newcastle, and all other Booksellers. 1810.

8vo. Pp. xiv, 412. With three geological cuts, and views of Winch Suspension Bridge, the Durham Ox, and Mr. Mason's Cow, by Thomas Bewick.
Good copy, in its original boards.
[See the Division "Proofs of Illustrations to Books," etc.]

(248.) 232. The Rules and The Proceedings of the Anniversary of the Workington Agricultural Society; and the Reports to that Society by the President. For the Year 1810.

Workington: Printed by Edward Bowness, Portland-square. 1810.

8vo. With a most beautiful cut on the title by Thomas Bewick, of an Oak in a Cornfield, surmounted by the motto, "The Prosperity and Security of Great Britain."
[See the Division "Cuts for Societies and Companies."]

(249.) 233. The Antiquities of the Anglo-Saxon Church. The Second Edition. By the Rev. John Lingard.

Printed by Edward Walker, Newcastle. Sold by Keating, Brown, and Keating, London. 1810.

8vo. Pp. xvi, 528. With the two cuts of the edition of 1806; the second on the title, and the first on page 1. (See No. (208.).)

Good copy, in its original boards.

(250.) 234. Thoughts on Hunting. In a Series of Familiar Letters to a Friend. By William Beckford, Esq. Illustrated by Plates, from Original Paintings, engraved by Mr. John Scott.

Albion Press: Printed for James Cundee, Ivy-Lane; and Vernor, Hood and Sharpe, 31, Poultry. 1810.

8vo. Pp. vi, 314. With an admirable cut of the Fox and Goose on the title, by Thomas Bewick.

Good copy, in its original boards, and uncut.

(251.) 235. A Domestic Treatise on the Diseases of Dogs; Containing a Description of every Disease To which they are generally liable, and the Mode of Cure: Being the Result of nearly Twenty Years' diligent Attention to the Subject. Together with a very Copious Detail of the Symptoms and Progress of Madness in Dogs, with a Preventive Remedy both for the Human and Brute. By Delabere Blaine. 1810.

A Domestic Treatise on the Diseases of Horses and Dogs; so conducted as to enable persons to practice with ease and success on their own animals, without the assistance of a Farrier: [etc.] By Delabere Blaine, Professor of Animal Medicine; [etc.] Fourth Edition, with very large Additions.

London: Printed for T. Boosey, 4, Old Broad Street, Royal Exchange, 1810.

12mo. With a cut on each of the two title-pages; one representing a group of Horses, and the other a group of Dogs, by Thomas Bewick.

Good copy, in half-calf.

(252.) 236. The Progress of Man and Society; [etc.] By the Rev. Dr. Trusler. For the Use of Schools.

Bath: Printed by J. Browne, 9, Union-Passage; And Sold by J. Sauter, No. 1, Paternoster-Row, London. [1810.]

12mo. Pp. vi, 260. A reprint of No. (59.).

Very fine copy, in calf.

(253.) 237. A New Family Herbal: or Popular Account of the Natures and Properties of the Various Plants used in Medicine, Diet, and the Arts. By Robert John Thornton, M.D., Lecturer on Botany at Guy's Hospital, &c. &c. The Plants drawn from Nature, By Henderson: and Engraved on Wood, By Thomas Bewick.

London: Printed for Richard Phillips, Bridge-Street, Blackfriars; and may be had of all Booksellers. 1810.

Royal 8vo. Pp. xxviii, 901. With 261 woodcuts.

Very fine copy, in half-calf.

(254.) 238. The Romantic Beauties of Matlock, By J. Hutchinson, Author of the Tour through the High Peak. [n. d. 1810.]

12mo. Pp. 61. Without date or place of printing on the title,

but at the end of the volume is the imprint, "Manchester. Printed, by M. Wardle, New Cannon-Street. 1810." It contains seven cuts, in one of which the Steeple of St. Nicholas' Church, Newcastle, is introduced.

Good copy, in its original boards, and uncut.

(255.) 239. The Holy Bible in Miniature; or, The History of the Old and New Testament. Designed for the Use of Children. Illustrated with Cuts, by Bewick.

York: Printed by and for Thomas Wilson and Son, High-Ousegate. 1810. Price One Shilling.

18mo. Pp. vi, 107. With 49 cuts, many of which are excellent. Good copy, in its original boards.

(256.) 240. The Little Teacher, for Reading and Spelling Well. By a Parent. The Ninth Edition.

London: Printed for Darton, Harvey, and Darton, 55, Gracechurch-Street. 1810.

12mo. With a number of clever cuts, some of which—the figures of the Birds for example—are exactly in the style of those executed for Davison, and, I have little or no doubt, are by Thomas Bewick.

Good copy, in its original boards.

(257.) 241. The Poetical Fabulator; or, Beauties in Verse. Selected from the most eminent Authors.

York: Printed by and for Thomas Wilson and Son, High-Ousegate. 1810. Price One Shilling.

12mo. Pp. 105. With 31 cuts by Thomas Bewick, engraved many years before for Saint, of Newcastle, and sold by his successors, as already stated, to Wilson and Spence, of York. Wilson and Son about the same time published several other juvenile works, illustrated with the cuts bought of Saint, but most of them have perished. The following is a list of part

of these publications, as described in one of their advertisements. Several of them will be found in this Collection.

Morning Amusements, or Tales of Quadrupeds.

Afternoon Amusements, or Tales of Birds.

Lessons of Truth, containing the Rose, or the History of Ellen Selwyn; Adelaide, a Tale; and the Sisters.

Anecdotes of the Clairville Family, to which is added the History of Emily Wilmot.

Eleanor, or the Young Governess, a Moral Tale, interspersed with Historical Anecdotes, etc.

(All the foregoing are written by the ingenious Mrs. C. K. Mathews.)

The Happy Family, or Winter Evenings' Employment, in seven parts, by a Friend of Youth.

Christmas Tales, for the Amusement and Instruction of Young Ladies and Gentlemen in Winter Evenings.

Dodsley in Miniature, or the Polite Fabulist.

The Holy Bible in Miniature, etc., or the History of the Old and New Testament, designed for the Use of Children.

Good copy, in its original boards.

(258.) 242. The Vicar of Wakefield: A Tale. By Oliver Goldsmith.

Edinburgh: Published by Oliver & Boyd, Netherbow. 1810.

18mo. Pp. viii, 189. With a frontispiece by Thomas Bewick, representing "Mr. Thornhill persuading Olivia to elope with him."

Good copy, in its original boards, and uncut.

(259.) 243. Life of Joe Thompson, Mariner; Also, his Divine Selections in Prose and Verse.

Newcastle: [etc.] 1810.

12mo. With two tail-pieces, by Thomas Bewick.

Good copy, in its original boards.

(260.) 244. Yorick's Budget; or, Repository of Wit, Humour, and Sentiment.

Newcastle: 1810.

12mo. With cut by Thomas Bewick.
Good copy, in its original boards.

(261.) 245. Select Scotish Songs, Ancient and Modern; With Critical Observations and Biographical Notices, By Robert Burns. Edited by R. H. Cromek, F.A.S. Ed.

London: Printed for T. Cadell and W. Davies, Strand. By J. M'Creery, Black-Horse-Court, Fleet-Street. 1810.

Small 8vo. 2 vols. At page 25 of Vol. I. is a portrait of Cunningham, the player. Of this it is said, "The Editor, on his way to Edinburgh, had an interview with the celebrated Bewick, of Newcastle, who favoured him with the annexed interesting Portrait of Cunningham, which he drew two days before the Poet's death. . . . He walked after the Poet in the streets of Newcastle, stopped, loitered behind, repassed him; and in this manner, unobserved by the poor dying Bard, obtained the sketch which the Editor now presents to the public."
Fine copy, in purple calf.

(262.) 246. A Memoir of the Rev. John Farrer, Incumbent of Witton le Wear.

London: Printed by Law and Gilbert. [etc.] 1811.

8vo. With portrait of Mr. Farrer, by Thomas Bewick.
Good copy, in its original boards.

(263.) 247. The Fables of Mr. John Gay. Complete in Two Parts. With Cuts by T. Bewick, of Newcastle.

York: Printed by and for T. Wilson and Son, High Ousegate. 1811.

A reprint of the editions of 1779 and 1806.

12mo. Pp. 252. A copy on large paper, in its original boards, and uncut. One of the finest of Wilson's books illustrated by Thomas Bewick, and in this state probably unique.

(264.) 248. The Fables of Mr. John Gay. [etc. as before.]

London: Published and sold by the Booksellers, and by Thomas Wilson and Son, Printers, High Ousegate, York. 1811.

18mo. Pp. 252. Similar to the previous article, but with a different imprint.

A singularly fine copy, in its original boards, and uncut, exactly as it left the publisher.

(265.) 249. Robin Hood's Garland; Being a Complete History of all the Notable Exploits Performed by him and his Merry Men. In which is given a Preface; containing a more full and particular Account of his Birth, &c. than any hitherto published.

York: Printed by and for Thomas Wilson and Son, High Ousegate. 1811.

18mo. Pp. iv, 106. With early cuts, purchased by the publisher from the successors of Saint, of Newcastle.

A good copy, in its original boards.

(266.) 250. The Poetical Works of Thomas Adams, Warkworth: Consisting of the Battle of Trafalgar, and Some Miscellaneous Pieces.

Alnwick: Printed by and for W. Davison. 1811.

Small 8vo. Pp. xiv, 208. With 15 vignettes by Thomas Bewick;

which, as in most other instances, appeared in other works that issued from Davison's Press.

Good copy, in its original boards.

(267.) 251. The Northumbrian Minstrel: A Choice Selection of Songs.

Alnwick: Printed by W. Davison. 1811.

12mo. In three numbers. No. I., pp. 48. No. II., pp. 48. No. III., pp. 48. With a few cuts by Thomas Bewick, used in other publications.

Good copies, in their original paper covers.

(268.) 252. The New Robinson Crusoe; an Instructive and Entertaining History, for the Use of Children of both Sexes: Translated from the French. Embellished with Thirty-two beautiful Cuts by Bewick. In Two Volumes. New Edition.

London: Printed for John Stockdale, Piccadilly. 1811.

12mo. A reprint of the edition of 1788.

Good copy, in calf.

(269.) 253. The Picture of Newcastle upon Tyne, being a Brief Historical & Descriptive Guide to the Principal Buildings, Streets, Public Institutions, Manufactures, Curiosities, &c. within that Town & its Neighbourhood, for Twelve Miles Round: and Including an Account of the Roman Wall, and a Detailed History of The Coal Trade. The Whole illustrated by a Map of the Various Coal Mines on the Rivers Tyne and Wear, a Plan of Newcastle, and other Engravings.

Newcastle upon Tyne: Printed by and for D. Aken-

head and Sons, Sandhill: Sold also, by Longman, Hurst, Rees, Orme, and Brown, Pater Noster Row, London. 1812.

12mo. Pp. 306. An enlarged and corrected edition of the "Picture of Newcastle" published in 1807. With woodcuts of antiquities and geological sections, attributed to Thomas Bewick, which are not in the first edition.

Good copy, in old calf.

(270.) 254. Meditations and Contemplations. By James Hervey, A.M., Late Rector of Weston-Favell, in Northamptonshire. To which is prefixed, The Life of the Author.

Gainsborough: Printed by and for Henry Mozley. 1812.

12mo. Pp. xx, 327. With cut on the title by Thomas Bewick.

Good copy, in calf.

(271.) 255. The Poetical Works of Oliver Goldsmith.

Alnwick: Printed by W. Davison. 1812.

18mo. Pp. viii, 74. With five cuts.

Good copy, in its original cover.

(272.) 256. Epistles in Verse, between Cynthio and Leonora. In three Cantos, Descriptive of a Voyage to and from the East Indies. By George Marshall.

Newcastle: Printed for the Author, by Preston and Heaton. 1812.

4to. Pp. 216. With a view of the Cape of Good Hope, engraved by Thomas Bewick; and eleven other wood-engravings by Clennell, Nesbit, White, Armstrong, etc.

Good copy, in half-calf.

[See the Division "Proofs of Illustrations to Books, etc."]

(273.) 257. The History of Robin Hood. Embellished with Cuts.

York. Printed by Thomas Wilson and Son, High-Ousegate. 1812. (Price One Penny.)

32mo. Pp. 30. With similar cuts to the edition published by the same firm the year before.

Good copy, in its original paper cover.

(274.) 258. An Explanation of St. Paul's Epistle to The Hebrews; by an Analysis, which Points out the Order and Connection of the Text; by a Paraphrase, which unfolds the Meaning of the Apostle; by a Commentary, with Notes, Moral, Doctrinal, and Critical. By the Rev. Henry Rutter.

London: Printed for Keating and Co., Duke-Street, Grosvenor-Square; and Sold by John Bell, Newcastle-on-Tyne. 1813.

12mo. Pp. xxvi, 250. With a beautiful frontispiece, "Iesus Crucifixus," by Thomas Bewick.

Good copy, in its original boards.

(275.) 259. Fables of Æsop and Others, Translated into English; With Instructive Applications, and a Print before each Fable. By Samuel Croxall, D.D., late Archdeacon of Hereford. A New Edition, carefully Revised and Improved.

London: Published and Sold by all the Booksellers; And by Thomas Wilson and Sons, Printers, High Ousegate, York. 1813.

12mo. Pp. xxiv, 334. With 196 cuts, many of which appeared in Saint's Edition of the Select Fables.

Good copy, in calf.

(276.) 260. The History of Crazy Jane, By Sarah Wilkinson. With a Frontispiece by Bewick.

Alnwick: Printed by W. Davison, And Sold by all the Principal Booksellers in England and Scotland. 1813.

12mo. Pp. 48. The frontispiece of Crazy Jane wandering in the wood is remarkably fine.
Good copy, in its original paper cover.

(277.) 261. History of Alnwick.

Alnwick: Printed by W. Davison. 1813.

12mo. With frontispiece by Thomas Bewick.
Good copy, in its original cover.

(278.) 262. Ballads in the Cumberland Dialect. By Robert Anderson. With a Glossary of Local Words.

Alnwick: Printed by W. Davison. [n. d.]

18mo. With cuts by Thomas Bewick.
Good copy, in its original boards.

(279.) 263. Jemima Placid; or, the Advantage of Good-Nature, Exemplified in a Variety of Familiar Incidents. By S. S.

London: Printed and Sold by John Marshall, No. 140, Fleet-Street, From Aldermary Church-Yard. 1813.

12mo. Pp. iv, 72. With 12 cuts said to be by John Bewick.
Fair copy, in calf.

(280.) 264. Memoirs of a Peg Top. By the Author of Adventures of a Pincushion.

London, Printed and Sold by John Marshall and

Co. No. 4, in Aldermary Church-Yard, Bow-Lane. (Price Six Pence.)

18mo. Pp. vii, 111. With cuts by John Bewick.
Good copy, in old calf.

(281.) 265. Flowers of British Poetry; Consisting of Fugitive and Classical Pieces of the best Poets of Great Britain. Embellished with Seven beautiful Designs on Wood by Thomas and John Bewick.

Newcastle on Tyne: Printed and sold by J. Mitchell. Price 5s. in boards. [n. d. 1813?]

12mo. Pp. viii, 132. The cuts are used in others of Mitchell's publications.
Fine copy, in half-calf.

(282.) 266. First Annual Report of the Antiquarian Society, of Newcastle upon Tyne. (Being for the year 1813.)

Newcastle: Printed for the Antiquarian Society of Newcastle upon Tyne, By S. Hodgson, Union-Street. 1814.

4to. Pp. 48. With the cut on the title of the Castle of Newcastle, by Thomas Bewick.
Good copy, in half-morocco.

(283.) 267. The System of Natural History, written by M. de Buffon, Carefully abridged, and the Natural History of Insects; Compiled, chiefly from Swammerdam, Brookes, Goldsmith, &c. Embellished with Elegant Engravings on Wood. In Four Volumes.

Alnwick: Printed by and for W. Davison. 1814.

12mo. With 236 cuts by Thomas Bewick.
Good copy, in its original boards.

As an abridgment of this work Davison soon afterwards issued the seven following :—

(284.) 268. 1. A Natural History of British Quadrupeds. Thirty-Two Engravings on Wood.

Alnwick: Printed and Sold Wholesale and Retail, By W. Davison. [n. d.]

18mo. Pp. 36. With 36 cuts, including those on the frontispiece, cover, etc.

In its original paper cover, as is the whole series.

(285.) 268. 2. Another copy.

(286.) 269. 1. A Natural History of British Birds. Thirty-Five Engravings on Wood.

Alnwick: Printed and Sold Wholesail and Retail By W. Davison. [n. d.]

18mo. Pp. 36. With 37 cuts.

(287.) 269. 2. Another copy.

(288.) 270. 1. A Natural History of Water Birds. Thirty-Four Engravings on Wood.

Alnwick: Printed and Sold Wholesale and Retail By W. Davison. [n. d.]

18mo. Pp. 36. With 36 cuts.

(289.) 270. 2. Another copy.

(290.) 271. 1. A Natural History of Fishes. Forty Engravings on Wood.

Alnwick: Printed and Sold Wholesale and Retail By W. Davison. [n. d.]

18mo. Pp. 36. With 42 cuts.

(291.) 271. 2. Another copy.

(292.) 272. 1. A Natural History of Reptiles,

Serpents, and Insects. Thirty-Five Engravings on Wood.

Alnwick: Printed and Sold Wholesale and Retail By W. Davison. [n. d.]

18mo. Pp. 36. With 37 cuts.

(293.) 272. 2. Another copy.

(294.) 273. 1. A Natural History of Foreign Quadrupeds. Thirty-Four Engravings on Wood.

Alnwick: Printed and Sold Wholesale and Retail By W. Davison. [n. d.]

18mo. Pp. 36. With 36 cuts.

(295.) 273. 2. Another copy.

(296.) 274. 1. A Natural History of Foreign Birds. Thirty-Four Engravings on Wood.

Alnwick: Printed and Sold Wholesale and Retail By W. Davison. [n. d.]

18mo. Pp. 36. With 36 cuts.

(297.) 274. 2. Another copy.

I have inserted the publications of Davison in the present Catalogue from the fact that it is indisputable that many of the engravings which embellish them not only came out of Bewick's workshop, but received at least their final touches from his own hand. Many were, doubtless, not so dignified, but from a large number the honour cannot be withheld.

"As to Davison's 'Natural History,' I was told by Davison himself that many of the cuts were engraved by Bewick; and indeed, you will find the following father themselves,—the Lion, Tiger, Panther, Ass, Dog, etc. etc.,—although they were engraved at a very low figure. This set is extremely desirable to the Bewick Collector; as the Fishes, Reptiles, and Insects fill up a gap in Bewick's works." The late Mr. W. Garret.

"Davison's 'Natural History' was done about 1814; and valuable as containing the Fishes, etc. It is a complete and clean set, very seldom to be met with." The same.

(298.) 275. New Specimen of Cast-Metal Ornaments and Wood Types, Sold by W. Davison, Alnwick.

4to. With impressions of 1100 Cast Ornaments, and Wood Blocks, many of the latter executed by Thomas Bewick for the Alnwick publisher, and used by him in his numerous works. The volume is of the greatest interest and utility, as it embraces a series of cuts dispersed, as the present Collection shows, among a considerable number of publications, and enables the Collector to detect the hand of the Artist in many of his less elaborated productions.

"W. Davison, of Alnwick, Publisher and Bookseller, printed a number of books which were illustrated with woodcuts by the celebrated Bewick and others. He stated to me that he had paid Thomas Bewick upwards of five hundred pounds for the various Woodcut Blocks, used in illustrating his publications. With a view of disposing of his Blocks, he struck off a very few copies of this Work, as specimens; but, changing his mind as to their disposal, he suppressed the Work, which is very scarce, in consequence of his using up the copies as waste." MS. note on the fly-leaf.

A more correct account, I believe, is that the volume was done as an Advertisement for the sale of his stereotypes, of which he had several taken from most of the blocks, and not of the blocks themselves. Since his death many of his best blocks, which he hardly ever permitted to be used, have come into my possession (see the Division "Wood-Blocks"), and the stereotype copies are widely diffused among the printers of the North of England.

(299.) 276. Dr. Goldsmith's Abridgment of his History of England. From the Invasion of Julius

Cæsar to the Death of George II. To which is added a very extensive and faithful Continuation from that period to the Peace of June, 1814, by an eminent Historian. Ornamented with a Frontispiece, & with Heads by Bewick.

Gainsborough: Printed by and for Henry Mozley. 1814.

12mo. With heads of a much larger size and better execution than those in the editions of Dr. Goldsmith's 'History of England' previously described.

Good copy, in old calf.

I have seen another edition of the same book, differing only in the history being brought down to "March, 1816," and with the imprint "Derby: Printed by and for Henry Mozley, Brook Street. 1816."

(300.) 277. The Works of Robert Burns; with an Account of his Life, and a Criticism on his Writings. To which are prefixed, Some Observations on the Character and Condition of the Scottish Peasantry. The Eighth Edition. To which are now added, The Reliques of Robert Burns. In Five Volumes.

London: Printed for T. Cadell and W. Davies, Strand; and W. Creech, at Edinburgh. 1814.

12mo. With Thomas Bewick's cuts used in other editions. [See No. (230.).]

Good copy, in boards.

(301.) 278. Original Miscellaneous Poetry, on Different Incidents. By Veterinary, Doctor Marshall, South-Street, Durham.

Barnard-Castle; Printed by John Soulby, And sold by Crosby and Co., Stationer's-Court, London; Mun-

dell and Stevenson, Edinburgh; Fauer, Dublin; and by all the Booksellers, in the United Kingdom.

12mo. Pp. 36. With early cuts by Thomas Bewick.
Good copy, in its original cover. From the late Mr. John Bell.

(302.) 279. Rhymes of Northern Bards; Being a Curious Collection of Old and New Songs and Poems, Peculiar to the Counties of Newcastle upon Tyne, Northumberland, and Durham.

Newcastle upon Tyne: Printed for John Bell, by M. Angus & Son, and sold by them, and other Booksellers in Town. [1812.]

12mo. With the beautiful cut of the Newcastle Arms, by Thomas Bewick, similar to that in No. (11**), etc., on the title page.

"On the 5th of August, 1812, the 'Rhymes of Northern Bards' was published. There were 392 on ordinary paper, and 8 copies on writing medium paper. Of the ordinary paper there were 50 copies hot-pressed. 300 of them had an index, which the remainder had not. From the many copies which I have seen with leaves or sheets taken out, I am positive that were all the copies extant collected together, they would not amount to near one-third of the number printed." MS. note by Mr. John Bell, from whom it was obtained.

Fine copy, in its original paper cover.

(303.) 280. A Right Merry Garland of Northumberland Heroes.

Printed for J. Bell, on the Quay, Newcastle upon Tyne. MDCCCXIV.

12mo. With a facsimile of an old woodcut, said to be by Thomas Bewick.

"This was printed on the 30th of April, 1814. There were 480 copies on common paper, 12 copies on superfine drawing paper, and 24 copies on fine laid paper. Most of these have

ceased to exist." MS. note by Mr. John Bell, from whom it was obtained.

Fine copy, in its original paper cover.

(304.) 281. Figures in Rhymes; or, Metrical Computations. Addressed to Northumbrians. By H. R.

Printed for J. Bell, on the Quay, Newcastle upon Tyne. MDCCCXIV.

12mo. Pp. xvi. With three cuts, said to be by Thomas Bewick.

"On the 30th of July, 1814, there were printed of the 'Figures in Rhymes' 512 copies on writing pot paper, 8vo, and 12 copies on medium drawing paper, 8vo. These, like the former, have become invisible. It was a new work, written by Henry Robson, a journeyman printer in Newcastle.' MS. note by the late Mr. John Bell, the publisher, from whom it was obtained.

Fine copy, in its original paper cover.

(305.) 282. The Poetical Works of Robert Ferguson, with his Life. Engravings on Wood by Bewick.

Alnwick: Printed by W. Davison. [n. d. 1814.]

2 vols. 12mo. Vol. I., pp. vii, 273. Vol. II., pp. vii, 254. With numerous cuts by Thomas Bewick, of which I possess the original wood-blocks.

[See the Divisions "Wood-Blocks," and "Proofs of Illustrations to Books," etc.]

Good copy, in half-morocco. A copy is priced by Mr. E. Pearson, 15*s.* 6*d.*

(306.) 283. 1. Day, a Pastoral; in Three Parts, viz. Morning, Noon, and Evening. To which is added, The Stubborn Dame. Thirty-Two Engravings.

Alnwick: Printed and Published by W. Davison, Juvenile and Circulating Library, Bondgate Street.

12mo. Pp. 36. With thirty-two exquisite engravings by Thomas Bewick. One of the most beautiful productions of Davison's Press.

A charming little book. In its original paper cover.

(307.) 283. 2. Another copy.

(308.) 284. The Hermit of Warkworth, A Northumberland Tale. In Three Parts. By Dr. Thomas Percy, Bishop of Dromore. With an Account of Warkworth Hermitage and Warkworth Castle.

Alnwick: W. Davison, 22, Bondgate Street. Sold by all Booksellers. [n. d.]

18mo. Pp. vi, 72. With the 16 cuts previously used.

In its original paper cover.

(309.) 285. The Youngster's Diary; or, Youth's Remembrancer of Natural Events, for Every Month in the Year.

Alnwick: Printed and Sold Wholesale and Retail By W. Davison. [n. d.]

12mo. Pp. 36. With 35 cuts, used by Davison in other books.

In its original paper cover.

(310.) 286. Davison's Halfpenny Books.

Alnwick: Printed by W. Davison, Bondgate Street. [n. d.]

The cuts in these little publications are for the most part the same which were used by Davison in the other and more important works which issued from his press. The volumes are in 32mo, and in typographical excellence are far in advance of all other children's books of the period of their publication with which I am acquainted. The following are specially worthy of mention:—

1. History of John Steady and Edward Careless.

2. History of Miss Woodville.
3. The Parent's Gift.
4. The Little Aviary.
5. History of Giles Thoughtless.
6. The Little Menagerie; or, A History of Quadrupeds.
7. The Death of Lucy Gray.
8. The Adventures of Charles Wilson.
9. The Two Cousins; or, The Reward of Education.
10. The Beggar and his Ass.
11. Pretty Lessons.
12. The Happy Cottager.
13. Whittington and his Cat.
14. History of Crazy Jane.
15. Poetry for Children.
16. The Child's Toy-Book.
17. My Father.
18. Youthful Games and Amusements.
19. The Shipwrecked Sailor Boy.

I possess others of the series, but cannot attribute their illustrations to either of the Bewicks.

(311.) 287. The Valentine's Gift; or, a Plan to enable Children of all Denominations to behave with Honour, Integrity, and Humanity. To which is added, Some account of Old Zigzag, and of the Horn which he used to understand the Language of Birds, Beasts, Fishes, and Insects.

Glasgow: Published and Sold by J. Lumsden & Son. Price Sixpence. [n. d.]

18mo. Pp. 67. With 13 cuts, some of which may be by John Bewick. Several, and perhaps all, are by Austin.

In its original paper cover.

The same firm published a number of similar books about the same time. Among them I possess the following, with cuts

which are believed to be by Thomas and John Bewick. I have others, in which they certainly had no hand.

(312.) 288. The History of Little King Pippin; with An Account of the melancholy death of Four Naughty Boys, who were devoured by Wild Beasts; and The Wonderful Delivery of Master Harry Harmless, by a Little White Horse.

Glasgow: Published by J. Lumsden & Son. 1814.

32mo. Pp. 47. With a frontispiece and many early cuts, some of which, as that of the Lion, at p. 29, are by Thomas Bewick.

Fine copy, in its original paper cover.

(313.) 289. The Child's Instructor, or Picture Alphabet.

Glasgow, Published & Sold, Wholesale, by Lumsden & Son. Price Twopence. [n. d.]

32mo. With 27 very pretty oval cuts, some of them, as that of the Weathercock above the Exchange at Newcastle with the Steeple of St. Nicholas in the distance, clearly by Thomas Bewick.

In its original paper cover.

(314.) 290. The Triumph of Goodnature, exhibited in the History of Master Harry Fairborn, and Master Trueworth. Interspersed with Tales and Fables. Embellished with Elegant Cuts.

Glasgow: Published and Sold by J. Lumsden & Son. Price Sixpence. [n. d.]

18mo. Pp. 70. With a frontispiece and thirteen full-page cuts, by John Bewick. A reprint of No. (177).

In its original paper cover.

(315.) 291. 1. Gammer Gurton's Garland of Nur-

sery Songs, and Toby Tickle's Collection of Riddles. Compiled by Peter Puzzlecap, Esq. Embellished with a variety of Cuts.

Glasgow: Published and Sold Wholesale, By Lumsden and Son. (Price Twopence.) [n. d.]

32mo. Pp. 32. With 28 charming cuts by Thomas Bewick. One of 'Lumsden & Son's Juvenile Library.'
In its original paper cover.

(316.) 291. 2. Another copy.

In its original paper cover.

(317.) 292. Holiday Entertainment; or, The Good Child's Fairing. Containing the Plays and Sports of Charles and Billy Welldon, and other Little Boys and Girls who went with them to the Fair.

Glasgow: Published and Sold Wholesale, By Lumsden and Son. (Price Twopence.) [n. d.]

18mo. Pp. 32. With ten excellent cuts, including the two on the cover. Another of 'Lumsden and Son's Juvenile Library.'
In its original paper cover.

(318.) 293. Fun upon Fun; or the Humours of a Fair. Giving a Description of the Curious Amusements in Early Life: Also an Account of a Mountebank Doctor and his Merry Andrew.

Glasgow: Sold by J. Lumsden & Son. (Price Twopence.) [n. d.]

18mo. Pp. 47. With three cuts, by Thomas Bewick.
In its original paper cover.

(319.) 294. Cottage Tales for Little People; Or, the Amusing Repository for all Good Boys and Girls.

Glasgow: Published and Sold Wholesale, By Lumsden & Son, (price Twopence.) [n. d.]

24mo. Pp. 32. With nine cuts.
In its original paper cover.

(320.) 295. 1. Divine Songs, In Easy Language, for the Use of Children. By I. Watts, D.D.

Glasgow: Published by J. Lumsden & Son. 1814.

18mo. Pp. 31. With a frontispiece and nine cuts, including two on the cover. From 'Ross's Juvenile Library.'
In its original paper cover.

(321.) 295. 2. Another copy.

(322.) 296. Fairy Tales of Past Times, from Mother Goose.

Glasgow: Published by J. Lumsden & Son. 1814.

32mo. Pp. 47. With eleven clever cuts. From 'Ross's Juvenile Library.'
In its original paper cover.

(323.) 297. 1. Tommy Thumb's Song-Book, for all Little Masters and Misses. To be Sung to them by their Nurses till they can sing them themselves. By Nurse Lovechild. To which is prefixed A Letter from a Lady on Nursing.

Glasgow: Published by J. Lumsden & Son. 1814.

32mo. Pp. 31. With 29 engravings, possibly by Thomas Bewick. From 'Ross's Juvenile Library.'
In its original paper cover.

(324.) 297. 2. Another copy, dated 1815.

In its original paper cover.

(325.) 297. 3. Another copy.

(326.) 298. 1. The Adventures of Captain Gulliver, in a Voyage to Lilliput.

Edinburgh: Printed and Published by G. Ross. 1814.

18mo. Pp. 47. With a frontispiece and twelve cuts. From 'Ross's Juvenile Library.'

In its original paper cover.

(327.) 298. 2. Another copy.

(328.) 299. Familiar Fables in Verse: A few of those Fables of Æsop, Whose Morals are clear, and adapted to impress the Infant Mind.

Edinburgh: Published by Oliver & Boyd, Netherbow. Price Sixpence. [n. d.]

12mo. Pp. 47. With a frontispiece and nineteen cuts. The former appears to be by Thomas Bewick, but I do not think that either he or John Bewick had a hand in the other cuts.

In its original paper cover.

(329.) 300. The Painters' Budget, with Chit Chat over his Pictures, for the Use of Children.

Printed by W. Darton, Jun., 58, Holborn-Hill, London. [n. d.]

Square 32mo. Pp. 127. With 60 cuts, many of which are apparently by Thomas Bewick.

In its original paper cover.

(330.) 301. The Northumberland and Newcastle Upon Tyne Pitt Club, MDCCCXV—MDCCCXXIII.

An 8vo volume, containing the various Lists of the Officers and Members of the Club, with the Commemorations of the great Statesman's Birthday at the Assembly Rooms, Newcastle upon Tyne, between the years above mentioned, both inclusive.

Annexed to these are a number of newspaper cuttings relative to the Club, mounted on 8vo paper, together with the Commemoration of the same Anniversary at Merchant Tailors Hall and other places. The volume was obtained from the late Mr. John Bell.

8vo. With the Arms of the Club, by Thomas Bewick, on the title of each Report.

The original wood-block is in my possession.

[See the Divisions "Cuts for Societies, etc.," and "Wood-Blocks."]

(331.) 302. A Catalogue of Pictures, at the Old Hall.

Manchester: Printed by Joseph Aston, at the Herald-Office. 1815.

4to. Pp. 42. Two very beautiful cuts by Thomas Bewick, one on the title and the other at p. 38, adorn this most rare book.

Very fine copy, half-bound.

(332.) 303. The Oxford Sausage; or, Select Poetical Pieces, written by the most Celebrated Wits of the University of Oxford. A New Edition, With Cuts, from the Original Designs, by Thomas Bewick.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row. 1815.

8vo. Pp. xvi, 224. With 24 cuts.

Fine copy, in boards, uncut.

(333.) 304. Amusing and Instructive Tales for Youth: In Thirty Poems. With Moral Applications, in Prose. By J. H. Wynne, Author of "Choice Emblems for the Improvement of Youth," &c. Ornamented with Cuts, neatly Designed and Engraved on Wood, By Bewick.

London: Printed for J. Harris, St. Paul's Church-Yard; B. Crosby and Co.; Darton and Harvey; and Longman, Hurst, Rees, Orme, and Brown. 1815.

12mo. Pp. viii, 178. With 54 cuts. A reprint of the edition of 1794, with a few other and mostly unimportant tail-pieces.
Good copy, in calf.

(334.) 305. The Adventures of a Pincushion; Designed chiefly for the Use of Young Ladies. In Two Volumes.

London: Printed for Baldwin, Cradock, & Joy, Paternoster-Row; and John Sharpe, Juvenile Library, London Museum, Piccadilly. By Assignment from John Marshall, 139, Fleet-Street, From Aldermary Church-Yard. 1815.

12mo. Vol. I., pp. v, 54. With 8 cuts. Vol. II., pp. 53. With 16 cuts, said to be by John Bewick.
Fair copy, in calf.

(335.) 306. A Garland of Bells, wherein Each rings to its proper Tune.

Printed for John Bell, on the Quay, by George Angus, in the Side, Newcastle. MDCCCXV.

12mo. Pp. 24. With facsimile of an old woodcut on the title, by Thomas Bewick.
"Of this Garland, issued in the latter part of the year 1815, there were 480 copies printed on common paper, and 18 copies on fine paper." MS. note by the late Mr. John Bell, the publisher.
Fine copy, in its original paper cover.

(336.) 307. The Contented Couckould; Or, a Pleasant New Songe, of a New-Castle Man, Who's Wife being Gone from Him: Shewing how he Came

to London to Her, and when he Found Her, Carried Her back again to New-Castle Towne.

[Newcastle. 1815.]

12mo. Pp. 12. With ten facsimile woodcuts.

"This curious little tract was published on the 23rd of September, 1815. The number printed were 50 copies, viz. 2 on satin, 2 on parchment, 12 on wove royal drawing paper, 24 on writing medium, and 10 on wove demy. It is a reprint of an old broadside of the date of 1660." MS. note by the late Mr. John Bell, the publisher.

Fine copy, in its original paper cover.

(337.) 308. The History of Tommy Titmouse, Together with the Adventures of the Old Man of the Woods, and other Stories equally pleasing and instructive. Embellished with Cuts.

London: Printed for J. Harris, At the Corner of St. Paul's. 1815. [Price Three Pence.]

24mo. Pp. 63. With a frontispiece and fifteen cuts by Thomas Bewick.

Good copy, in its original paper cover.

(338.) 309. The Visits of Tommy Lovebook to his Neighbouring Little Misses and Masters. Embellished with Cuts.

London: Printed for J. Harris, At the Corner of St. Paul's. 1815. [Price Three Pence.]

24mo. Pp. 64. With a frontispiece and twelve cuts.

Good copy, in its original paper cover.

(339.) 310. Fragments for Youth: Consisting of Original and Select Pieces, Designed for the Entertainment and Improvement of the Rising Generation, in Virtue and Piety. Interspersed with Neat Engravings.

York: Printed and Sold by Richard Burdekin; and Sold by all Booksellers. [n. d.]

18mo. Pp. vi, 186. Some of the cuts are possibly by Thomas Bewick.

Good copy, in its original boards.

(340.) 311. The Child's Delight.

York: Printed and Sold by Richard Burdekin, 16, High-Ousegate. Price One Halfpenny. [n. d.]

32mo. Pp. 12. With several cuts, not unlike those done for Davison, and possibly by Thomas Bewick.

In its original paper cover.

(341.) 312. A Present for Children.

York: Printed and Sold by Richard Burdekin, 16, High-Ousegate. Price One Halfpenny. [n. d.]

32mo. Pp. 12. With cuts of similar character to those in the last article.

I possess a number of R. Burdekin's other publications, but cannot bring myself to attribute their illustrations either to Bewick or his pupils.

(342.) 313. Archæologia Æliana: or, Miscellaneous Tracts, relating to Antiquity. Published by the Society of Antiquaries, of Newcastle Upon Tyne.

Newcastle Upon Tyne: Printed by T. and J. Hodgson, Union-Street. MDCCCXVI.

4to. A few of the early woodcuts in the Society's publication, including its Seal on the title-page, are by Thomas Bewick.

Good copy, in half-morocco.

(343.) 314. A History of Hartlepool. By Sir Cuthbert Sharp, Knight, F.S.A.

Durham: Printed by Francis Humble and Co. Published by George Andrews, Durham; Nicholls,

Son, and Bentley, and Baldwin, Cradock, and Joy, London; Edward Humble, Newcastle; Robert Renney, Bishopwearmouth; Christopher and Jennett, and T. and H. Eeles, Stockton. 1816.

8vo. Pp. x, 180, xxvii. The woodcuts are by Thomas Bewick and Isaac Nicholson.

Good copy, in half-morocco.

(344.) 315. The Legend of St. Cuthbert, with the Antiquities of the Church of Durham. Revised and Corrected, With Explanatory Notes and Illustrations. To which is prefixed A Concise Account of Robert Hegge, the Author. By John Brough Taylor, F.S.A.

Sunderland: Printed by George Garbutt, and Sold by Nichols, Son, and Bentley, and Longman, Hurst, Rees, Orme, and Brown, London. 1816.

Small 4to. Pp. xv, v, 67. With five cuts by Thomas Bewick.

This work was printed from a MS. which formerly belonged to Frevile Lambton, of Hardwick, Esq., collated with a copy of the work previously printed by George Allan, of Darlington, Esq.

Fine copy, in its original boards, uncut.

(345.) 316. 1. An Account of the Great Flood in the River Tyne, on Saturday Morning, Dec. 30, 1815. To which is added, A Narrative of the Great Flood in the Rivers Tyne, Tease, and Wear, &c. on the 16th and 17th Nov. 1771. With an Account of the Eruption of Solway Moss.

Printed for John Bell, on the Quay, Newcastle, MDCCCXVI.

8vo. Pp. 16. With four engravings by Thomas Bewick.

"A demy 8vo of 16 pages, very closely printed. It was published on the 11th of January, 1816, by J. Bell, and was printed

by S. Hodgson. The number printed were, 118 copies on a good wove printing demy, and 24 on writing demy. These last had an extra leaf, containing an account of the death of Mr. Thomas Thompson, timber merchant, who lost his life from over-exertion in saving his timber in the flood. There are four woodcuts in this work, as head or tail pieces, one of which, a view of Newcastle, at the beginning of the letter-press, is a curiosity in the annals of wood-engraving. It had been used for a number of years at the head of the Newcastle news in the 'Chronicle' Newspaper, and had struck off nearly one million and a half of impressions, and appears to be little or no worse. It was cut by Thomas Bewick." MS. note by the late Mr. John Bell, the publisher.

Very fine copy, ruled with red lines, in half-russia.

"To William Garret, from the editor, J. B. A fine Paper Copy of which only twenty-four were printed, and one hundred and eighteen copies common paper. J. Bell." MS. note on back of title.

At the end are inserted some printed particulars relative to a collection in behalf of several of the sufferers, and to the death of Mr. Thomas Thompson; with the addition, in MS., of "Saturday, January 13, 1816. Jno. Bell."

(346.) 316. 2. Another copy.

(347.) 317. The Custom House Garland; or, Nine Pleasant Ditties; Sung while the Question was pending, whether or no a Branch of the Custom House at Newcastle should be established at North Shields.

Printed for John Bell, on the Quay, Newcastle upon Tyne. MDCCCXVI.

12mo. With two cuts.

"This was printed on silk, French azure-blue paper, and royal drawing; in all 50 copies." MS. note by the late Mr. John Bell, the publisher.

Fine copy, in its original paper cover.

(348.) 318. The Codicil of the Reverend Dr. Robert Tomlinson, Rector of Whickham, Bequeathing the St. Nicholas' Library; To which are added, Copies of Letters, written in an Attempt to Re-open the same for the Use of the Public.

Newcastle: Printed for John Bell. [n. d.]

12mo. With cut by Thomas Bewick.
Fine copy, in its original paper cover.

(349.) 319. A Catalogue of Books, Now on Sale by Emerson Charnley, Newcastle, at the Prices affixed; including many Rare and Curious Articles, and the finest Collection of Bewick's Works ever offered for sale.

Newcastle: Printed by S. Hodgson, Union-Street, for E. Charnley, and may be seen at the principal Bookseller's Shops in the Kingdom. 1816.

8vo. Pp. 160. With Bewick's cuts of the Hive, Tees Water Sheep, Golden-crested Wren, Schoolboy, and Peacock. The list contains but ten of the works of Bewick, all of which find a place in this Collection.
In its original boards, and uncut.

(350.) 320. The Newcastle Remembrancer; containing a View of all the Charters, Customs, and Privileges of that Town.

Newcastle: Printed for J. Clark. 1817.

8vo. With a few cuts by Thomas Bewick.
Good copy, in its original boards.

Newcastle Reprints.

In the year 1817 an Association was formed in Newcastle, for the reprinting of scarce tracts relating to the Northern Counties;

and between that and the year 1845 a number of publications appeared, printed on cream-laid paper, crown 8vo, many of them illustrated with one or more woodcuts by Thomas Bewick, some of which are among the happiest efforts of his genius. The number of the cuts themselves is small, as most of them, being executed for the various editors, and containing their armorial bearings, were used repeatedly in the series. I have the following articles, which, I believe, contain all the cuts furnished by Thomas Bewick, and in most cases very frequently employed.

(351.) 321. Cheviot: A Poetical Fragment. By R. W.

Newcastle upon Tyne: Printed by S. Hodgson, Union-Street. MDCCCXVII.

Pp. viii, 41. With Mr. Adamson's and another cut.

A presentation copy from John Adamson, Esq. "To John Bailey, Esq., Chillingham. From the Editor." It has many MS. notes by —— ? "Only 221 copies printed."

In its original paper cover, as is the rest of the series.

(352.) 322. The Marriage of the Coquet and the Alwine.

Newcastle upon Tyne: Printed by S. Hodgson, Union-Street. MDCCCXVII.

Pp. viii, 8. With Mr. Adamson's and another cut. "Only 255 copies printed."

(353.) 323. The Episcopal Coins of Durham, and the Monastic Coins of Reading, By the late Benjamin Bartlet, F.A.S. A New Edition, with Notes and Illustrations, By John Trotter Brockett.

Newcastle: Printed by S. Hodgson, Union-Street, For Emerson Charnley. 1817.

Pp. viii, 14. With Mr. Brockett's cut. "Only 105 copies printed."

(354.) 324. An Elegy to The Memory of Her Royal Highness the Princess Charlotte of Wales. By William Garret.

Newcastle. 1817.

Pp. 7. "Presented to the Rev. Thomas Hugo." MS. note by the Author.

(355.) 325. A Short View of the Long Life and Raigne of Henry III.

Newcastle: Printed by S. Hodgson, Union-Street. 1817.

(356.) 326. Elegy to the Memory of Her Royal Highness The Princess Charlotte of Wales. By Mrs. Cockle.

Newcastle upon Tyne: Printed by S. Hodgson, Union-Street. MDCCCXVII.

Pp. 7. With Mr. Adamson's cut.
"Only 20 copies printed."

(357.) 327. Lines Addressed to Lady Byron.

Newcastle: Printed by S. Hodgson, Union-Street. 1817.

Pp. 6. With Mr. Adamson's cut.
"Only 20 copies printed."

(358.) 328. Reply to Lord Byron's "Fare Thee Well."

Newcastle: Printed by S. Hodgson, Union-Street. 1817.

Pp. 7. With Mr. Adamson's cut.
"Only 20 copies printed."

(359.) 329. An Account of The Great Floods in the

Rivers Tyne, Tees, Wear, Eden, &c. in 1771 and 1815. To which is added, An Account of the Irruption of Solway Moss.

Newcastle: Printed for Emerson Charnley. MDCCCXVIII.

Pp. 47. With five cuts. "Only 300 copies printed."

(360.) 330. A Remembrance of the Honours due to the Life and Death of Robert Earle of Salisbury, Lord Treasurer of England, &c.

[Newcastle: 1818.]

Pp. xii, 27. With a frontispiece by Thomas Bewick, a copy of the portrait prefixed to the original work. "Only 150 copies printed."

(361.) 331. Chorographia; or, A Survey of Newcastle upon Tyne.

Newcastle: Printed for Emerson Charnley, MDCCCXVIII.

Pp. x, 48. With Mr. Garret's cut, etc. "Only 220 copies printed."

(362.) 332. Hints on the Propriety of Establishing a Typographical Society in Newcastle upon Tyne.

Newcastle: Printed for Emerson Charnley. MDCCCXVIII.

Pp. 8.

(363.) 333. An Essay on the Means of Distinguishing Antique, from Counterfeit, Coins and Medals. Translated from the French of M. Beauvais; with Notes and Illustrations, by John Trotter Brockett, F.A.S.

Newcastle: Printed by S. Hodgson, Union-Street, for E. Charnley. MDCCCXIX.

Pp. 94. With Mr. Brockett's cut. "Only 205 copies printed."

(364.) 334. Memoirs of the Public Life of Sir Walter Blackett, of Wallington, Baronet: With a Pedigree of the Calverleys, of Calverley, in Yorkshire, and the Blacketts, of Newcastle upon Tyne and Northumberland.

Newcastle: Printed by S. Hodgson, Union Street. MDCCCXIX.

Pp. xxxix, 51. With Mr. Straker's cut, and two others, by Thomas Bewick.

(365.) 335. 1. Biographical Memoirs of William Ged; including a Particular Account of his Progress in the Art of Block Printing.

Newcastle: Printed by S. Hodgson, Union-street, and Sold by E. Charnley, Bigg-Market. MDCCCXIX.

Pp. vi, 48. With Mr. Hodgson's cut.

(366.) 335. 2. Another copy, on large paper, royal 8vo. "Only 30 copies printed."

(367.) 336. 1. An Historical Essay on the Origin of Printing, translated from the French of M. de la Serna, Santander.

Newcastle: Printed by and for S. Hodgson, Union-street; and Sold by E. Charnley, Bigg-Market. MDCCCXIX.

Pp. xiv, 93. With Mr. Hodgson's cut.

(368.) 336. 2. Another copy, on large paper, royal 8vo. "Only 30 copies printed."

(369.) 337. A Memoir of the Origin of Printing. In a letter addressed to John Topham, Esq. F.R. and A. SS. by Ralph Willett, Esq. F.R. and A. SS.

Newcastle: Printed by and for S. Hodgson, Union-Street; and Sold by E. Charnley, Bigg-market. MDCCCXX.

Pp. iv, 72. With Mr. Hodgson's cut. "Only 32 copies printed."

(370.) 338. 1. An Essay on the Origin and Progress of Stereotype Printing; including a Description of the Various Processes. By Thomas Hodgson.

Newcastle: Printed by and for S. Hodgson, Union-Street, and Sold by E. Charnley, Bigg-Market. MDCCCXX.

Pp. xii, 178. With Mr. Hodgson's cut. "Only 32 copies printed."

(371.) 338. 2. Another copy, on large paper, royal 8vo. "Only 30 copies printed."

(372.) 339. His Maiesties Passing through the Scots Armie, &c. &c. &c.

Newcastle: Printed by S. Hodgson, Union-Street, for Emerson Charnley. MDCCCXX.

Pp. vii, 6. With Mr. Brockett's cut.

(373.) 340. The Siege of Newcastle, by William Lithgow.

Newcastle: Printed by S. Hodgson, Union-Street, for Emerson Charnley. MDCCCXX.

Pp. xiii, 44. With Mr. Brockett's cut.

(374.) 341. Elegy on The Death of his late Majesty George The Third. By Mrs. Cockle.

Newcastle upon Tyne: Printed by S. Hodgson, Union-Street. MDCCCXX.

Pp. 8. With Mr. Adamson's cut.
"Only 20 copies printed."

(375.) 342. The Angler's Progress; A Poem. Developing the Pleasures the Angler receives from the Dawn of the Propensity in Infancy, till the Period of his becoming a Complete Angler.

Newcastle: Printed for Emerson Charnley. M.DCCC.XX.

Pp. 8. With a cut on the title.
From Mr. W. Garret.

(376.) 343. The Fisher's Garland, for 1821. [to 1845.]

Newcastle: Printed for Emerson Charnley. MDCCCXXI.

The 'Fisher's Garlands' were annual publications, printed for Emerson Charnley until 1843. A title-page for binding in one volume those issued before 1836 was published, bearing the date of that year, by Mr. Charnley. Two 'Garlands' were issued in 1842. Those for 1844 and 1845 were published by William Garret, after which a few complete sets were made up by that gentleman, and issued with a title-page dated 1842. Each number contains a cut on the title, which, until nearly the end of the series, was by Thomas Bewick.

Fine copy, in half-morocco. From Mr. W. Garret.

(377.) 344. 1. The Battle of Floddon Field.

Newcastle: Printed for Emerson Charnley. MDCCCXXII.

Pp. 31. With Mr. Garret's cut, the Arms of J. T. Brockett,

Esq., and a reduced copy of an old woodcut in the first page of the original. A most admirable specimen of black-letter.

(378.) 344. 2. Another copy.

(379.) 345. Verses written at the House of Mr. Henderson, at Longleeford, near Cheviot, Northumberland, during the Winter of 1817.

Newcastle: Printed by T. and J. Hodgson, Union-Street. MDCCCXXIII.

Pp. 4. With Mr. Adamson's cut.

(380.) 346. The Vicar's Will, and Codicil. Privately Printed.

Newcastle: Reprinted in the Year M.DCCC.XXIV.

Pp. 30. With one cut.

(381.) 347. The Tyne Fisher's Farewell to his Favourite Stream on the Approach of Winter.

Newcastle: Printed for Emerson Charnley. M.DCCC.XXIV.

Pp. 8. With one cut. From Mr. W. Garret.

(382.) 348. 1. A Poetical Address, Delivered at the Anniversary Meeting of the Burns' Club of Newcastle upon Tyne, Jan. 26, 1824, By W. G. Thompson.

Newcastle upon Tyne. M,D,CCC,XXIV.

Pp. 8.

(383.) 348. 2. Another copy.

Printed on yellow paper. "The only copy printed on yellow paper." MS. note. With a very interesting autograph note of the author annexed, addressed to the officers and brethren of the Loyal Northumberland Social Society.

(384.) 349. On the Pleasure and Utility of Angling; A Paper read to the Waltonian Club of Newcastle on Tyne, July 27th, 1824, By William Andrew Mitchell, President for the Year.

Newcastle on Tyne: Printed for the Waltonian Club, at the Mercury Press. By W. A. Mitchell.

Pp. 32. With one cut.

(385.) 350. The Taking of Newcastle, &c. &c.

Newcastle: Printed by T. & J. Hodgson, Union Street, for Emerson Charnley. MDCCCXXV.

Pp. vi, 36. With Mr. Brockett's cut.

(386.) 351. Letters of the Rev. John Brand, A.M. Fellow and Secretary of the Society of Antiquaries, London, to Mr. Ralph Beilby, of Newcastle upon Tyne.

Newcastle upon Tyne: Printed by T. & J. Hodgson, Union-Street, for Emerson Charnley. M,DCCC,XXV.

Pp. viii, 34. With Mr. Fenwick's cut.

(387.) 352. Lines to A Boy Pursuing a Butterfly. By a Lady.

Newcastle: Printed by T. and J. Hodgson, Union Street. M.DCCC.XXVI.

Pp. 4. With Mr. Adamson's cut.
"Only 80 copies printed."

(388.) 353. 1. The Scots Martch from Barwick to Newcastle.

Newcastle: Printed by T. and J. Hodgson, Union Street, for Emerson Charnley. MDCCCXXVII.

Pp. vii, 8. With Mr. Brockett's cut.

(389.) 353. 2. Another copy.

(390.) 354. The Life of Ambrose Barnes, sometime Alderman of Newcastle.

Newcastle: Printed by T. and J. Hodgson, Union-Street, for Emerson Charnley. MDCCCXXVIII.

Pp. vi, 35. With cut of the Arms of Barnes.

(391.) 355. The Collier's Wedding, A Poem, By Edward Chicken. A New Edition, with Emendations and Corrections.

Newcastle: Printed by T. & J. Hodgson, Union Street. MDCCCXXIX.

Pp. xv, 32. With two admirable cuts, of one of which, that on the title, I possess the original wood-block.

[See the Division "Wood-Blocks."]

(392.) 356. The Tynemouth Nun, A Poem. By Robert White.

Newcastle upon Tyne: Printed by T. and J. Hodgson, Union Street, And Sold by E. Charnley, Bigg Market. MDCCCXXIX.

Pp. 35. With Mr. Adamson's cut and a view of Tynemouth Priory.

(393.) 357. Cowper's Rose Bushes.

Newcastle upon Tyne: Printed by T. & J. Hodgson, Union Street, for Emerson Charnley. M.DCCC.XXIX.

Pp. 7. With Mr. Fenwick's cut.

(394.) 358. The Lay of the Reedwater Minstrel, Illustrated with Notes, Historical and Explanatory. By Robert Roxby.

Newcastle: Printed by T. and J. Hodgson, Union-Street. MDCCCXXXII.

Pp. viii, 46. With the cut which illustrated the previous edition of the Poem. See No. (243.).

(395.) 359. Lives of James Losh, John Bruce, R. H. Williamson, and Robert Wasney. By John Fenwick.

Newcastle: 1836.

(396.) 360. Obituary of Charles Newby Wawn, Esq.

Newcastle: Emerson Charnley. MDCCCXL.

Pp. vii, 12. With Mr. Fenwick's cut.

(397.) 361. Obituary = Resolutions of the Committee of The Newcastle upon Tyne Bible Society.

Newcastle: Emerson Charnley. MDCCCXLII.

Pp. 16. With Mr. Fenwick's cut.

(398.) 362. 1. Lines, Suggested by the Death of Vice-Admiral Lord Collingwood, By the Rev. W. N. Darnell.

Newcastle: Printed for Emerson Charnley. MDCCCXLII.

Pp. 18. With Mr. Fenwick's cut.

(399.) 362. 2. Another copy.

(400.) 363. Letter of the Rev. John Brand, M.A. to Mr. John Airey, of Newcastle-upon-Tyne.

Newcastle: Printed for the Editor. MDCCCXLII.

Pp. 11. With one cut.

(401.) 364. The Gathering Ode of The Fenwyke of Northumberland.

Newcastle: Emerson Charnley. M.D.CCC.XLIII.

Pp. 11. With Mr. Fenwick's cut.

(402.) 365. The Auld Fisher's Invitation to his Friend.

Newcastle: Printed for William Garret. M.DCCC.XLIV.

Pp. 7. With one cut. From Mr. W. Garret.

(403.) 366. Memoir of the late Rev. John Farrer. Newcastle: Emerson Charnley. MDCCCXLIV.

Pp. xiii, 37. With Mr. Fenwick's cut, and a portrait of Mr. Farrer.

(404.) 367. A Comparison of the Great English and French Revolutions; By William Bainbridge, Esq.

Newcastle: Printed by T. & J. Hodgson, Union Street. MDCCCXLIV.

Pp. 10. With Mr. Fenwick's cut,

(405.) Newcastle Reprints.

A selection of the foregoing publications, bound in four volumes, which belonged to the late John Bowyer Nichols, Esq., and most of which, if not all, were presentation copies from the editors to that gentleman.

Vol. I. consists of Nos. (361.) with a note from Mr. Charnley, (359.) with presentation from the Publisher, (372.), (373.), (377.), (385.), (386.), (388.), and (353.) with presentation from the Editor.

Vol. II. contains Nos. (351.), (352.), (379.), (380.), (393.), the 'Fisher's Garlands' included under (376.) from 1821 to 1832, (392.), (394.), (375.), (381.), and (384.).

Vol. III. contains Nos. (360.), (364.), (365.), (390.), and (363.).

Vol. IV. contains Nos. (362.) with an autograph letter from Mr. Charnley, (367.) with an autograph letter from Mr. Charnley,

(369.), and (370.) with an autograph letter from the author, Mr. Hodgson.

Annexed to the fourth volume are :—'Rules of the Artists' Conversazione of Newcastle upon Tyne. Established April 20, 1831. Newcastle: Printed by T. and J. Hodgson, Union-Street. 1831.,' with the endorsement, "Robt. Surtees, Esq. With T. Sopwith's [the President] compts." (Pp. 11.) 'Charnley's Advertisement of the Select Fables, Newcastle, 1819,' and 'Charnley's Catalogue of Books. Newcastle upon Tyne, May, 1819.' (Pp. 11.)

(406.) 368. The Charter and Rules of the Incorporated Company of Upholsterers, Tinplate-Workers, and Stationers of Newcastle Upon Tyne.

Printed by E. Humble, Mosley-Street, Newcastle, 1817.

4to. Pp. 44. With an engraving on the title of the arms of the three Companies, by Thomas Bewick.

Not printed for sale.

Fine copy, in russia, which belonged, in the first place, to "Geo. Angus, Newcastle," and afterwards to Mr. Thomas Bell, of Newcastle, whose book-plate is on the cover.

(407.) 369. The Long Pack. A Northumbrian Tale, An Hundred Years old.

Printed for John Bell On the Quay, Newcastle. MDCCCXVII.

12mo. Pp. 24. With cut of "John Bell" on the title, and of "George Angus, Printer, Newcastle," said to be by Thomas Bewick, on the last page.

Good copy, in its original paper cover.

(408.) 370. The Fables of Æsop, and Others, With Designs on Wood, By Thomas Bewick.

Newcastle: Printed by E. Walker, for T. Bewick and Son. Sold by them, Longman and Co., London, and all Booksellers. 1818.

Imperial 8vo. Pp. xxiv, 376. A splendid copy on the largest paper, in its original boards, and uncut.

A copy in demy 8vo is priced by Mr. E. Pearson, £3. 15*s.*; and one in royal 8vo was sold at Mr. Fenwick's sale in 1865 for £5. 2*s.*

[See the Division "Proofs of Illustrations to Æsop."]

Subscribers were presented with a curious Receipt, for copies of which see the Division just mentioned.

A second edition was issued in 1823, but it is merely a reprint of the former.

(409.) 371. A Treatise on Two of the most Important Diseases which attack The Horse. In Two Parts. By William Wilkinson, Veterinary Surgeon, Newcastle upon Tyne.

Newcastle: Printed by Edward Walker. Sold in London, by Longman and Co. Paternoster Row; by Constable and Co. in Edinburgh; and all Booksellers. 1818.

4to. Pp. xiv, 212. With copper-plate frontispiece of a Horse labouring under Tetanus, "H. P. Parker, Delint., T. Bewick & Son, Sculpt."

Good copy, in half-morocco.

(410.) 372. British Field Sports; Embracing Practical Instructions in Shooting—Hunting—Coursing—Racing—Cocking—Fishing, &c., With Observations on the Breaking and Training of Dogs and Horses; Also the Management of Fowling Pieces, and all other Sporting Implements. By William Henry Scott.

London; Printed for Sherwood, Neely, and Jones, Paternoster-Row. 1818.

8vo. Pp. xi, 615. A very beautiful work, with fine woodcuts by Thomas Bewick and others, and engravings on steel by Scott, Warren, Ranson, Greig, etc.

Very fine copy, in red morocco.

(411.) 373. An Essay on the Cultivation of Taste, as a Proper Object of Attention in the Education of Youth. By the Rev. Wm. Enfield, LL.D. Read at a Meeting of the Literary and Philosophical Society in Newcastle upon Tyne, April, 1793.

Newcastle: Printed for I. S., M.DCCC.XVIII.

8vo. Pp. 16. With a frontispiece of the old Castle, by Thomas Bewick.

In its original cover.

(412.) 374. The Tyne Songster; A Selection of Songs chiefly in the Newcastle Dialect.

North Shields: Printed and Sold by W. Orange, Bedford Street. 1818. Price Sixpence.

12mo. Pp. iv, 36. With an early cut, at p. iv, by Thomas Bewick.

Good copy, in its original cover.

(413.) 375. The Discreet Princess; or, The Adventures of Finetta. An Entertaining Story For the Amusement of Young Masters and Misses.

Glasgow: Published by J. Lumsden & Son. 1818.

18mo. Pp. viii, 57. With a frontispiece and twelve full-page cuts, apparently by John Bewick.

Good copy, in its original cover.

(414.) 376. A Spring Day; or, Contemplations on

Several Occurrences which Naturally strike the Eye in that Delightful Season. By James Fisher, Author of the Winter Season, &c. The Fifth Edition. Carefully Corrected and Improved.

Liverpool: Printed for the Author, By Smith and Galway; And Sold by Brash and Reid, Glasgow; Ogle, Edinburgh; Williams, Stationers' Court, and T. Hamilton, Paternoster Row, London. 1819.

8vo. Pp. vi, 344. With four admirable cuts by Thomas Bewick.
Good copy, in boards.
[See the Division "Proofs of Illustrations to Books, etc."]

(415.) 377. A Description of above Three Hundred Animals; or, an Interesting Natural History of Quadrupeds, Birds, Fishes, Serpents, and Insects. Carefully abridged from Buffon, Swammerdam, Brookes, Goldsmith, &c. With upwards of Three Hundred Elegant Engravings on Wood.

Alnwick: Printed by and for W. Davison. Sold by Longman, Hurst, Rees, Orme, and Brown, London, and all other Booksellers. [1819.]

12mo. Pp. iv, 324. With Davison's beautiful series of cuts of Animals, by Thomas Bewick.
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(416.) 378. Divine and Moral Songs for Children. By the Rev. I. Watts, D.D. Adapted for Sunday Schools.

Newcastle: Printed by & for J. Clarke, Newgate Street, 1819.

18mo. With two cuts attributed to Thomas Bewick.
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Glasgow: Published by J. Lumsden & Son. 1819.

18mo. Pp. 51. With a frontispiece and twelve cuts attributed to John Bewick.

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(420.) 382. 1. A New Lottery Book, on A Plan Entirely New; Designed to allure Little Ones into a Knowledge of their Letters, &c., by way of Diversion. By Tommy Trip, A Lover of Children.

Edinburgh: Printed and Sold Wholesale, by Caw and Elder, High Street. 1819. Price Twopence.

32mo. Pp. 47. With a frontispiece and many early cuts.

Fine copy, in its original paper cover.

(421.) 382. 2. Another copy.

(422.) 383. 1. The Rise of Learning, or Groundwork of Science, Shewing how Good Boys and Girls, By attending to the Rules contained in this Book, and obeying their Parents and Guardians, may acquire Wisdom, Riches, and Honour. By Mrs. Winlove.

Edinburgh: Printed and Sold Wholesale, by Caw and Elder, High Street. 1819. Price Twopence.

32mo. Pp. 47. With fifty-five early cuts by Thomas Bewick. From the 'Edinburgh Juvenile Library.'

Good copy, in its original paper cover.

(423.) 383. 2. Another copy.

(424.) 383. 3. Another copy.

(425.) 384. A History of Northumberland, In Three Parts. By John Hodgson, Clerk, Perpetual Curate of Jarrow, with Heworth. Part III. . Vol. I.

Newcastle upon Tyne: Printed by Edward Walker, for the Author; and Sold by John Akenhead, Sandhill, and Emerson Charnley, Bigg-Market, Newcastle upon Tyne. MDCCCXX.

4to. Pp. xv, 425. The part of this work above mentioned contains the cuts of Chipchase Castle, page vii; Warkworth Bridge, page 200; and Copeland Castle, page 243, by Thomas Bewick.

[See the Division "Proofs of Illustrations to Books, &c."]

(426.) 385. The Heraldic Visitatione of ye Countye Palatyne of Durham, in the Yeare of our Lorde God 1575.

[Newcastle: 1820.]

Folio. Pp. xii, 62. The engravings of armorial bearings, etc.,

which illustrate this beautifully printed book, edited by Nicholas John Philipson, Esq., are said to be by Thomas Bewick.

Good copy, in half-calf.

[See the Division "Proofs of Illustrations to Books, etc."]

(427.) 386. Thoughts on Hunting, in a Series of Familiar Letters to a Friend. By Peter Beckford, Esq. [etc.]

London: Printed for Sherwood, Neely, and Jones, Paternoster-Row. [1820.]

8vo. Pp. xii, 321. With a number of very clever cuts, several of which are undoubtedly by Thomas Bewick. That which was noticed as occupying a place on the title of the edition of this book previously mentioned, No. (250.), is to be found at page 149 of this.

(428.) 387. Select Fables; with Cuts, Designed and Engraved by Thomas and John Bewick, and Others, previous to the year 1784: Together with a Memoir; and a descriptive Catalogue of the Works of Messrs. Bewick.

Newcastle: Printed by S. Hodgson, for Emerson Charnley, and Baldwin, Cradock, and Joy, London. M.DCCC.XX.

Imperial 8vo. Pp. xl, 332.

A splendid copy, in its original boards, and uncut; with proofs of the cuts on India paper, of which only twelve copies were issued.

The publisher, on announcing this work, says, "This is a truly curious and interesting book, containing many of the earliest and most successful efforts of Mr. Bewick's great and powerful genius, even including the identical block of 'The Old Hound,' which obtained for him, in 1775, the premium from the Society of Arts, when he was only twenty-two years of age. It

also contains an interesting memoir of Thomas and John Bewick, as well as a descriptive Catalogue of their various publications, and forms 'Vol. I. of Bewick's Works.'"

The Illustrations are those which were formerly published in the edition of the 'Select Fables,' printed in 1784, and other works already noticed; but much altered, and certainly not improved, by Nesbit. The Memoir is short, and the descriptive Catalogue contains only a few of the principal works. The volume was printed on imperial paper at £1. 11*s.* 6*d.*, on royal at £1. 1*s.*, and on demy at 15*s.* Twelve copies of the imperial size had India proofs of the cuts, and were sold at £5. 5*s.* A copy on demy paper is priced by Mr. E. Pearson, 35*s.*

(429.) 388. Memoirs of the Life and Writings of Luis de Camoens. By John Adamson, F.S.A., London, Edinburgh, and Newcastle-upon-Tyne.

London: Printed for Longman, Hurst, Rees, Orme, and Brown. MDCCCXX.

2 vols. Royal 8vo. Vol. I., pp. xiv, 310; Vol. II., pp. 392. The woodcuts are by Thomas Bewick, and among the most important are the view of the Grotto of Camoens, vol. i. p. 149; and the facsimiles of the portraits of Fr. de Almeida and G. de Noronha, from Manoel de Faria e Souza's edition of the 'Lusiad,' 1639, vol. ii. pp. 318, 319. The blocks were destroyed by fire at the burning of Mr. Adamson's library, 21 April, 1849.

Very fine copy, in olive morocco; a gift to "Mr. John Bell, From the Author." Mr. Bell has added a few notes in manuscript, among which is the following in illustration of Bewick's cut of the Medal of Camoens at the end of the Preface:—

"Mr. Adamson, who wished to make the Life of Camoens as worthy of his favourite Author as possible, got the celebrated Engraver on Wood, Thomas Bewick, to make a woodcut of the Poet's Medal. In cutting the word EXCVDI, Bewick put

the thick stroke of one of the letters x, of which there were three in the medal, on the wrong side of the letter. Much grieved at the mistake, Mr. Adamson went to expostulate with the artist, who, coolly looking at the impression, and without being in the least put out of his way, replied 'Well, Mr. Adamson, it's still an x'.'

(430.) 389. The Friendly Fairy.

Newcastle: Printed by Edward Walker, Pilgrim-Street. 1820.

12mo. Pp. 8. With cut on title, one the of vignettes from 'The Hive,' by Thomas Bewick. From Mr. W. Garret.

(431.) 390. The Wandering Knight of Dunstanborough Castle. A Northumbrian Legend.

Sunderland: Printed and sold by George Garbutt; Sold also by the Booksellers in the Counties of Northumberland and Durham. 1820.

4to. Pp. 18. With vignette of the Castle on the title by Thomas Bewick. The poem is by James Service, Esq., and was afterwards reprinted among his 'Metrical Legends of Northumberland.'

In the original boards, uncut.

(432.) 391. A Series of Sixty Six Illustrations to English History by Bewick, Clennell, Nesbit, and others. [London: 1820?]

8vo. Good copy, in boards.

(433.) 392. Brown's Poems, on Military Battles, Naval Victories, and other Important Subjects. The most extraordinary ever penned in this Age. A Thunderbolt shot from Zion's Bow at Satan's Kingdom, [etc.] The Fourth Edition, Containing many Poems never before in Print.

Newcastle: Printed for and sold by James Brown, the Author. Price One Shilling. 1820.

12mo. Pp. 48. With a frontispiece portrait of the author by Thomas Bewick.

Good copy, in its original cover. From the late Mr. John Bell.

(434.) 393. The Caledonian Muse: A Chronological Selection of Scotish Poetry from the Earliest Times. Edited by the late Joseph Ritson, Esq. With Vignettes engraved by Heath, after the Designs of Stothard.

London: Printed 1785: And now first published by Robert Triphook, 23, Old Bond-Street, 1821.

12mo. Pp. iv, 232. The woodcuts are by Thomas Bewick. The volume narrowly escaped destruction by fire in 1785, and the part which was rescued from the flames remained in the warehouse of Mr. Johnson, the bookseller, of St. Paul's Churchyard, for twenty-five years. After his decease it came into the hands of Mr. Triphook, who added a title, preface, and portrait, and published it in 1821.

Good copy, in calf.

(435.) 394. An Account of the Rejoicings, Illuminations, &c. that have taken place in Newcastle and Gateshead, on the following Occasions. The Peace of Amiens in 1801. The Jubilee of His Majesty George 3rd, 1809. The General Peace, 1814. The Abandonment of the Bill against Queen Caroline, 1820. Coronation of George 3rd & Queen Charlotte, 1761. Coronation of George 4th, 1821. With several Engravings on Wood.

Newcastle: Printed for John Sykes, Bookseller, Johnson's Head, Pilgrim Street. 1821.

Crown 8vo. With several cuts by Thomas Bewick, of some of which I possess the blocks.

In its original boards, and uncut.

(436.) 395. Essayes and Characters of a Prison and Prisoners. By Geffray Mynshul, of Grayes-Inn, Gent.

Edinburgh: Reprinted for W. and C. Tait, By James Ballantyne and Co. MDCCCXXI.

12mo. Pp. xviii, 91. With a facsimile of the cut of a Gaoler, on the title of the edition of 1618, by Thomas Bewick. One hundred and fifty copies were printed for sale.

Good copy, in its original boards.

(437.) 396. The Affecting History of Tom Bragwell, [etc.]

Haddington: Printed at the East Lothian Press by James Miller, for George Miller, Dunbar. 1821.

12mo. Pp. xii, 200. With frontispiece attributed to Thomas Bewick.

Good copy, in its original cover.

(438.) 397. Collections for A History of the Ancient Family of Carlisle. Humilitate.

London, 1822.

4to. Pp. xvi, 414. The beautiful cut "Fuimus," on the title, is by Thomas Bewick, and those of armorial bearings scattered through the volume are said to be also by him. The work was by Nicholas Carlisle, Sec. S. A., and was not printed for sale.

Good copy, in boards.

[See the Division "Proofs of Illustrations to Books, etc."]

(439.) 398. Archæologia Æliana: or, Miscellaneous Tracts, relating to Antiquity. Published by the Society of Antiquaries, of Newcastle upon Tyne. Vol. I.

Newcastle Upon Tyne: Printed by Sarah Hodgson, Union-Street. MDCCCXXII.

4to. Pp. xix, 320, 9, 16, 29, 22. Several of the woodcuts, including those of the Castle, the Society's Seal, the Dacre Seal, the facsimile of the Dacre Autograph, the two Medals in honour of Camoens, etc., are by Thomas Bewick. The second volume of the work bears date MDCCCXXXII, and is printed by T. and J. Hodgson, Union Street; and the third was issued in MDCCCXLIV, printed by the same. The former contains the cut of the Seal of the Prior of St. Mary's, Carlisle, by Thomas Bewick. The second and third volumes have also the cut of the Castle, and of the Seal of the Society.

Good copy, in half-morocco.

[See the Division "Proofs of Illustrations to Books, etc."]

(440.) 399. A Descriptive and Historical View of Alnwick, the County Town of Northumberland; and of Alnwick Castle, Alnwick & Hulne Abbeys, Brislee Tower, the Borough of Alnwick, &c. Second Edition, with numerous Views, Plans, and Illustrations.

Alnwick: Printed and Published by W. Davison. MDCCCXXII.

8vo. Pp. 334. With a few cuts by Thomas Bewick.

Good copy, in its original boards.

(441.) 400. The Newcastle Magazine.

Newcastle upon Tyne: Printed and Published by W. A. Mitchell; And Sold by Smith, Elder, & Co. 65, Cornhill, London. 1822, &c.

8vo. The cut of the Newcastle Arms on the title is said to be by Thomas Bewick.

(442.) 401. A Descriptive Catalogue of a Valuable and Extensive Collection of Books [etc.] now selling

at the prices affixed by J. Sams, Darlington. [Three Parts.] Catalogues, price 6*s.* 6*d.*, to be had at the place of sale; [etc.] 1822.

The Second Part of the Catalogue was published in MDCCCXXIV, and the Third in 1826. Each is in 8vo, and contains several cuts by Thomas Bewick. "Only 250 Copies printed."

Fine copies, in their original covers.

[See the Division "Proofs of Illustrations to Books, etc."]

(443.) 402. The Beauties of Æsop, and Other Fabulists; Being a Collection of Fables, selected from Æsop, Dodsley, Gay, &c. For the use of Schools. With an introductory Discourse to each Class. Designed to instil into the minds of Youth, a love of Virtue and a hatred of Vice. Adorned with Cuts, by T. Bewick. The Third Edition.

London: Printed for J. Richardson, 91, Cornhill; By M. and R. Branthwaite, Kendal. 1822. [Price Two Shillings.]

12mo. Pp. 180. With a very beautiful frontispiece, and twelve clever cuts.

Fine copy, in calf.

(444.) 403. Thomas Curry, the Pious Keelman. An Authentic Narrative.

Newcastle: Printed by Edward Walker, Pilgrim-Street. 1822.

8vo. Pp. 28. With cut of Newcastle from the Tyne, with the Keel, Bridge, etc.

Good copy, in its original boards.

(445.) 404. 1. Reading Exercises for the Use of Schools, [etc.] By the Rev. David Blair, Author of

the Class Book, &c. A New Edition, Corrected.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row; and to be had of all Booksellers in Town and Country. 1822. Price Half-a-Crown, Bound.

12mo. Pp. iv, 188. With cuts, many of which are attributed to Thomas Bewick.

Good copy, in calf.

(446.) 404. 2. Another copy. 1830.

(447.) 405. The History of An Irish Family: To which is added, By way of Sequel, The Exemplary Mother.

Haddington: Printed at the East Lothian Press, by James Miller, for George Miller, Dunbar. 1822.

12mo. Pp. xii, 192. With frontispiece by Thomas Bewick.

Good copy, in its original cover.

(448.) 406. May Day with the Muses. By Robert Bloomfield, Author of The Farmer's Boy, Rural Tales, &c. Second Edition.

London: Printed for the Author; and for Baldwin, Cradock, and Joy. 1822.

12mo. Pp. viii, 100. With eight cuts. See note to No. (189.).

Good copy, in its original boards.

(449.) 407. Report of the Trial of Watson against Carr, for an Assault and False Imprisonment.

Newcastle: Printed for John Sykes, Bookseller, Johnson's Head, Pilgrim-Street. MDCCCXXIII.

Royal 8vo. Pp. 36. With cut by Thomas Bewick.

"This is a large paper copy, printed on drawing paper, the only copy so printed." MS. note on cover.

(450.) 408. A Memoir of Charles Hutton, LL.D. F.R.S. By John Bruce.

Newcastle: Printed by T. and J. Hodgson, Union-Street. 1823.

8vo. Pp. 50. With cut of Dr. Hutton's Medal by Thomas Bewick on the title-page.

Good copy, in its original paper cover.

(451.) 409. Topographical and Statistical Description of the County of Durham; [etc.] By G. A. Cooke, Esq. Illustrated with a Map of the County.

London: Printed, by Assignment from the Executors of the late G. Cooke, For Sherwood, Jones, and Co. Paternoster-Row; And sold by all Booksellers. [n. d.]

12mo. Pp. 180. With the well-known cuts of the Durham Ox and Mr. Mason's Cow, and of Winch Bridge, over the Tees, near Middleton.

Good copy, in its original paper cover.

(452.) 410. 1. A General Directory for Newcastle Upon Tyne, Gateshead, and Places adjacent, 1824.

Newcastle: Printed for the Publisher; and Sold by the Booksellers in Newcastle, Shields, Sunderland, Durham, Hexham, Morpeth, &c. &c. 1824. Price 2s. sewed, or 2s. 6d. half-bound.

12mo. Pp. 88. Half-bound. With many tradesmen's bill-heads, etc., some very beautiful examples both on wood and copper, by Thomas Bewick, inserted.

[See the Division "Cuts for Tradesmen, Bill-Heads, etc."]

(453.) 410. 2. Another copy, in paper cover.

(454.) 411. 1. The Life and Adventures of David Dobbinson. Written by Himself.

London: Printed for Baldwin, Cradock, & Joy; and Oliver & Boyd, Edinburgh. 1824.

12mo. Pp. viii, 192. With cut on the title by Thomas Bewick, of which I have the original sketch.

[See among the "Drawings."]

An excellent copy, in its original boards, and uncut.

This copy was given by the author to the late Mr. W. Garret. "The Author's Compts. to his Friend, Mr. Wm. Garret." MS. note on the cover.

"'Davy Dobbinson' was written by an old friend of mine, and only very few printed. The work is now scarce, and the block of the cut in the title by Bewick is now lost." MS. note by Mr. W. Garret.

(455.) 411. 2. Another copy.

On the fly-leaf is pasted the advertisement of the book, dated March 1, 1824.

(456.) 412. Tom Thumb's Play-Book, to Teach Children their Letters as soon as they can speak: Or, Easy Lessons for Little Children and Beginners. Being A new and pleasant Method to allure Little Ones into the first Principles of Learning.

Newcastle: Printed by George Angus, in the Side. 1824.

Square 18mo. Pp. 48. With an illustrated Alphabet, executed before the time of Bewick, and two cuts of Fables, "The Crow and the Pitcher," and "The Two Frogs," by Thomas Bewick, from the blocks used in 'Hastie's Reading Easy.' On the cover are four cuts altered from those in the 'Select Fables,' of 1784, also by him. Different cuts are used on five different covers, a copy of each of which is bound together in

the present volume. On some of the copies, instead of that given above, is the imprint "Union Street: Printed for T. Bell, Bookseller, By G. Angus, Newcastle. 1824."

(457.) 413. The Child's New School Book, or Tom Thumb's Battledore.

Newcastle: Printed for George Angus. n. d.

On three leaves, containing inter alia an Illustrated Alphabet, the cuts evidently by Thomas Bewick. "It was probably one of Saint's publications, which afterwards passed into the hands of G. Angus."

In its original paper cover.

(458.) 414. Tom Thumb's Play-Book; to Teach Children their Letters, by New and Pleasant Method. New and Improved Edition. Ornamented with Pictures.

Alnwick: Stereotyped and Printed by W. Davison, 22, Bondgate Street. Price Twopence. [n. d.]

18mo. Pp. 35. With excellent cuts, used in other publications. Good copy, in its original paper cover.

(459.) 415. The Tyne Side Minstrel; Being a Collection of Original Local Songs, Arranged to Popular Airs.

Gateshead: Printed and Sold by W. Stephenson, Bridge Street. 1824.

12mo. Pp. viii, 72. With a clever frontispiece by Thomas Bewick.

In its original boards, and uncut.

(460.) 416. The Tyneside Songster, a Collection of Comic and Descriptive Songs, chiefly in the Newcastle Dialect.

Alnwick: Printed and Sold by W. Davison, Bondgate Street. [n. d.]

12mo. Pp. iii, 144. With two cuts by Thomas Bewick, and a View of Newgate, Newcastle, in 1823, by Nicholson.
Good copy, in its original cloth boards.

(461.) 417. Poetry for Youth: consisting of Short Pieces from Various Authors; Designed for the Improvement of the Rising Generation in Piety and Virtue. Interspersed with Twenty-seven Illustrative Engravings. By Charles Dawson, Master of the Free School, Hutton Bushell.

York: Printed and Sold by Richard Burdekin; And may be had of all other Booksellers. 1824.

18mo. Pp. xii, 108. Several of the cuts, as those at pp. 70 and 98, are possibly by Thomas Bewick.
Good copy, half-bound.

(462.) 418. Mary Stuart, A Tragedy. The Maid of Orleans, A Tragedy. From the German of Schiller, with a Life of the Author, By the Rev. H. Salvin, M.B.

London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green, Paternoster-Row. 1824.

8vo. Pp. xli, 382. With a woodcut on the title, representing a coin of Mary, Queen of Scots, by Thomas Bewick.
Good copy, in half-calf.

(463.) 419. Impressions of a Numerous Collection of Ancient Woodcuts in George Angus's Printing Office, Newcastle upon Tyne, which have ornamented Old Ballads, Songs, Histories, Wonderful Tales, &c. 1825.

4to. Older, except a few of the last inserted, which are by him, than the time of Thomas Bewick, but furnishing a very interesting and graphic picture of the state of wood-engraving in the North of England prior to his labours in the art.

"A gift to William Boyd from Geo. Angus." MS. note on the title.

Fine copy, in half-morocco.

(464.) 420. An Historical, Topographical, and Descriptive View of the County of Northumberland, & of those Parts of the County of Durham situated north of the River Tyne with Berwick upon Tweed, [etc.] Second Edition. By E. Mackenzie, Author of the History of Egypt.

Newcastle upon Tyne: Printed and Published by Mackenzie and Dent, St. Nicholas' Churchyard. [etc.] 1825.

2 vols. 4to. Several of the woodcuts are by Thomas Bewick.
Good copy, in calf.

(465.) 421. A Series of Facts, Hints, Observations, and Experiments on the Different Modes of Raising Young Plantations of Oaks, "for Future Navies," from the Acorn, Seedling, and Larger Plants. By William Billington, Member of the Caledonian Horticultural Society.

London: Sold by Baldwin, Cradock & Joy, Paternoster Row; J. Harding, St. James's Street; E. Charnley, and W. Heaton, Newcastle upon Tyne; and other Booksellers. 1825.

8vo. Pp. x, 380. With 19 cuts by Thomas Bewick.
In its original boards, and uncut.

(466.) 422. Stanzas on the Intended New Line of Road, from Potticar Lane to Leyburn Hole; With and Account of The Memorable Events which have occurred on Gateshead Fell; and Additional Notes by the Publisher.

Printed for and Published by John Sykes, Bookseller, Johnson's Head, Newcastle. M.DCCC.XXV.

Royal 8vo. Pp. 16. With cut on the title by Thomas Bewick. One of the few copies taken on large and very thick paper. I have never seen or heard of another.

(467.) 423. Poetic Sketches. [By John Fenwick.] Newcastle upon Tyne: Printed for the Author, By J. Clark, Newgate Street. MDCCCXXV.

8vo. Pp. 30. With vignette at the end by Thomas Bewick. Good copy, half-bound.

(468.) 424. An Odd Collection of Odd Songs, Original, Local, and Miscellaneous, as Sung by Odd Fellows in the Newcastle Lodges, and Principally written by Odd Members, of that Odd Fraternity.

Newcastle upon Tyne: Printed and Published by R. T. Edgar, Free Brother of the Trafalgar, Wellington, Northumberland County, and Second Northumberland, St. Mary's, St. Ann's, Albion, Union, &c. Lodges. 1825.

12mo. Pp. 24. With a view of the Crow's Nest on the Old Newcastle Exchange, by Thomas Bewick, at page 24. Fine copy, in its original cover. From the late Mr. John Bell.

(469.) 425. Poems, Legendary, Incidental, and Humorous, By John F. M. Dovaston, Esq. A.M.

Printed and Republished by and for W. Morris, Shrewsbury, 23rd April, 1825.

12mo. Pp. 460. With an admirable vignette by Thomas Bewick at the end of the table of Contents, for a proof impression and description of which see the Division "Proofs of Illustrations to Books, etc."

Fine copy, in its original boards.

(470.) 426. Collections for A History of the Ancient Family of Bland.

London. 1826.

4to. Pp. xix, 305. In this work, by Nicholas Carlisle, the cuts of armorial bearings are said to be by Thomas Bewick, but there is no particular evidence of the fact.

Fine copy, in boards.

(471.) 427. A Descriptive and Historical Account of the Town and County of Newcastle upon Tyne, including the Borough of Gateshead. By E. Mackenzie, Author of the History of Egypt.

Newcastle upon Tyne: Printed and Published by Mackenzie and Dent, St. Nicholas' Church Yard. [etc.] 1827.

2 vols. 4to. Several of the cuts of Newcastle localities are by Thomas Bewick.

(472.) 428. Synopsis of the Newcastle Museum, late the Allan, formerly the Tunstall, or Wycliffe Museum: By George Townshend Fox, Esq. F.L.S.

Newcastle: Printed by T. and J. Hodgson, and Sold by Emerson Charnley, Bigg-Market; and W. Wood, 428, Strand, London. 1827.

8vo. Pp. xxii, 314. With cuts by Thomas Bewick of the Seal

of the Society of Antiquaries of Newcastle, and of the Medal of Dr. Hutton; and copper-plates by Robert E. Bewick of the Rakkelhan Grous, and the Wombat.

In its original boards, and uncut.

(473.) 429. Memoirs of Marmaduke Tunstall, Esq., and George Allan, Esq., Together with Notices of the Works of Thomas Bewick, By G. T. Fox, Esq. F.L.S.

Newcastle: Printed for Emerson Charnley. MDCCCXXVII.

8vo. With cut on the title by Thomas Bewick. A portion of the previous work, done up separately.

Good copy, in its original boards.

(474.) 430. British Literature. An Essay. By Thos. Young.

Newcastle: Printed by Edward Walker, Pilgrim Street. 1827.

8vo. Pp. 64. With two cuts by Thomas Bewick.

Good copy, in its original cover.

(475.) 431. A Collection of Songs, Comic, Satirical, and Descriptive, chiefly in the Newcastle Dialect, And illustrative of the Language and Manners of the Common People on the Banks of the Tyne and Neighbourhood. By T. Thompson, J. Shield, W. Midford, H. Robson, and Others.

Newcastle Upon Tyne: Printed by John Marshall, In the Old Flesh-Market. 1827.

12mo. Pp. vi, 228. With cut of Newcastle on the title by Thomas Bewick.

Fine copy, in half-morocco, uncut.

(476.) 432. Ducks and Green Peas; or, The Newcastle Rider. A Farce of one Act. Founded on Fact. To which is added, The Newcastle Rider, a Tale in Rhyme.

Alnwick: Printed and Sold by W. Davison. 1827.

18mo. Pp. 34. With four cuts.
In its original cover.

(477.) 433. Splinters, Historical, Sacred and Profane; partly from off that Standard [Oak] Our Blessed Constitution. Fifth, Sixth, Seventh Years, Nineteenth Century.

Newcastle: Printed by J. and R. Akenhead. MDCCCXXVII.

12mo. Pp. 33. With fine cuts by Thomas Bewick.
Good copy, in its original cover.

(478.) 434. Splinters, Historical, Sacred, and Profane, from off The Wreck of Centuries. XXVIII Year, Nineteenth Century.

Newcastle: Printed by J. & R. Akenhead. MDCCCXXVIII.

12mo. Pp. 8. With cut on the title by Thomas Bewick (?)
Good copy, in its original cover.

(479.) 435. A Collection of Publications relating to Newcastle upon Tyne and Gateshead. By John Sykes. Few complete sets remain unsold, the whole being very limited in the number of impressions.

Printed for John Sykes, Bookseller, At Johnson's Head, 179, Pilgrim Street, Newcastle. MDCCCXXVIII.

8vo. Containing among other Tracts the following, with cuts by Thomas Bewick:—

(1.) An Account of the Proceedings in Newcastle upon Tyne & Gateshead in celebration of the Coronations of their Majesties Geo. III. and Charlotte, September 22, 1761, and of His Majesty George IV., July 19, 1821. With Engravings on Wood.

Newcastle upon Tyne: Printed for John Sykes, Bookseller, Johnson's Head, Pilgrim Street, MDCCCXXII.

(2.) Statue of King James the Second, [etc.]

Newcastle: Published by John Sykes, Bookseller, Pilgrim-Street. MDCCCXXII. [A Broadside.]

(3.) Report of the Trial of Watson against Carr, [etc.]

Newcastle: Printed for John Sykes, [etc.] MDCCCXXIII.

(4.) Stanzas on the Intended New Line of Road from Potticar Lane to Leyburn Hole; [etc.]

Printed for and Published by John Sykes, [etc.] M,DCCC,XXV.

(5.) The Statue of King Charles II. [etc.]

Newcastle: Published by J. Sykes, [etc.] [A Broadside.]

(6.) Account of the Statue of King Charles II. [etc.]

Newcastle: Printed for John Sykes, [etc.] MDCCCXXVI.

(7.) An Account of the Death and Funeral Procession of His Royal Highness Frederick Duke of York; [etc.]

Newcastle: Printed for John Sykes, [etc.] MDCCCXXVII.

(8.) La Belle Assemblée; or, The Tinmouth Bathers. A Poem. By G. K. [etc.]

Reprinted for John Sykes. [etc.] MDCCCXXVIII.

(480.) 436. The Poems and Songs of Robert Burns. With a Life of the Author, and a Glossary.

Alnwick: Printed and Published by W. Davison. 1828.

18mo. Pp. viii, 336. With cuts previously used in Davison's publications.

Good copy, in its original boards.

(481.) 437. Lessons for Children: a Sequel to Mrs. Barbauld's Lessons. By Mrs. Fenwick.

London: Printed for Baldwin and Cradock. 1828. Price 2*s.* 6*d.* bound in red. Printed by Thomas Davison, Whitefriars.

12mo. With a few cuts used in other publications.
Good copy, in red calf.

The following works were published after the death of the Artist, which took place at Gateshead, on the 8th November, 1828, when he had entered the 76th year of his age. Almost all their illustrations, with the exception of those which embellish his Autobiography (No. 528.), had been used in one or other of the Books and Pamphlets already enumerated.

(482.) 438. A Catalogue of the Public Library in St. Nicholas' Church, Newcastle upon Tyne. [etc.] Published by Authority of the Trustees.

Newcastle: Printed by T. & J. Hodgson, Union-Street; For Emerson Charnley. 1829.

8vo. Pp. xxvi, 227. With cut of the Library on the title by Thomas Bewick.
In its original boards.

(483.) 439. Memoir of Thomas Bewick, with a Descriptive Catalogue of the Works of Messrs. Bewick.

Newcastle: Printed for Emerson Charnley. MDCCCXXX.

8vo. With cut on the title of the Newcastle Old Exchange by Thomas Bewick, Mr. Brockett's cut, etc.
Good copy, in its original boards.

(484.) 440. A Collection of Papers, Speeches, &c.

&c. Delivered at the Newcastle Election, in 1830. Collected by William Garret, Newcastle.

Newcastle Upon Tyne. M.DCCC.XXX.

4to. With cut on the title of the Newcastle Old Exchange by Thomas Bewick.

From the late Mr. W. Garret.

(485.) 441. The Northern John Bull; Or, the Englishman's Magazine. Vol. I.

Newcastle-upon-Tyne: Printed by W. Fordyce, Bookseller and Publisher, No. 48, Dean Street. 1830.

8vo. Pp. ii, 284. With several cuts by Thomas Bewick, most of which had been used before. I possess the best of the blocks.

Good copy, in half-calf.

[See the Divisions "Proofs of Illustrations to Books, etc.," and "Wood-Blocks."]

(486.) 442. The Golden Chain. By Mrs. Sherwood, Author of "Little Henry and His Bearer," &c. Embellished with Cuts by Bewick.

Berwick: Published by Thomas Melrose. MDCCCXXX.

12mo. Pp. 85. With four cuts by R. E. Bewick.

Good copy, in its original boards.

(487.) 443. Local Records; or Historical Register of Remarkable Events which have occurred in Northumberland and Durham, Newcastle upon Tyne, and Berwick upon Tweed, [etc.] By John Sykes. [etc.]

Newcastle; Printed for, and Sold by, John Sykes, Bookseller; and may be had of all the Booksellers in Northumberland and Durham, Berwick, Edinburgh, York, and London. MDCCCXXXIII.

2 vols. 8vo. With many cuts by Thomas Bewick, most of which were previously used in other publications.

Good copy, in boards.

(488.) 444. Pieces of Ancient Popular Poetry: from Authentic Manuscripts and Old Printed Copies. By Joseph Ritson, Esq. Second Edition. Adorned with Cuts.

London William Pickering 1833

Crown 8vo. Pp. xvi, 172. With the woodcuts of the previous edition, printed in 1791, of which it is a beautiful republication with additions and corrections.

(489.) 445. Metrical Legends of Northumberland: Containing the Traditions of Dunstanborough Castle, And other Poetical Romances. With Notes and Illustrations. By James Service.

Alnwick: Printed and Sold by W. Davison. To be had of all Booksellers. 1834.

12mo. Pp. viii, 160. With 11 clever cuts by Thomas Bewick, most of them used in other publications.

In its original boards.

(490.) 446. The Bishoprick Garland, or a Collection of Legends, Songs, Ballads, &c. belonging to the County of Durham.

London: Nichols, and Baldwin & Cradock. 1834.

8vo. Pp. viii, 84. This volume, which was a compilation of Sir Cuthbert Sharp and of which only 150 copies were printed, contains several engravings by Thomas Bewick, together with some by Green and others. The latter were done for Mr. Surtees, who "took a lively and active interest in the progress" of the work, and are used in his 'History of Durham.'

The present was the author s own interleaved copy, and is filled with very interesting manuscript additions and corrections for a new edition. There are also several printed and manuscript insertions, criticisms of the work, etc. Among them is the following autograph note, which commemorates the completion of the Sunderland printers' labours, and is a specimen of the epistolary style which I humbly offer to my friends the London typos as an appeal which no author could possibly resist :—

"Monday evening,
"March 24th, 34.

"The Compositors, etc., of Mr. Marwood & Co.'s establishment beg with the utmost deference and respect to intimate to Sir Cuthbert Sharp that it is a usage, sanctioned by immemorial prescription, to confer a gratuity on the poor typos on the completion of any work. The 'Bishoprick Garland' has just been finished; and as the object of the erudite author of that work is to perpetuate the traditions, *usages*, and local metrical fragments & remains of this county, 'which are fast falling into oblivion,' the undersigned trusts that he will, by his example on this occasion, evince a like anxiety to keep up the admirable custom, rendered venerable by antiquity, of presenting the compositors of this establishment with such a gratuity as his own liberality may suggest.

"And the Printers' Devil will ever pray, &c.,
"JUGGY LAVERY, Printers' Devil,
"His Mark, +."

(491.) 447. Bibliotheca Lusitana; or Catalogue of Books and Tracts, relating to the History, Literature, and Poetry, of Portugal: Forming part of the Library of John Adamson, M.R.S.L., F.S.A., F.L.S., Corresp. Memb. Roy. Acad. of Sciences of Lisbon, &c. Author of Memoirs of the Life and Writings of Camoens, &c.

Newcastle on Tyne: Printed by T. and J. Hodgson, Union Street. MDCCCXXXVI.

8vo. Pp. iv, 115. With the woodcuts, by Thomas Bewick which had been used in the 'Life of Camoens' before mentioned, No. .), Mr. Adamson's book cut, a cut from the 'Old Select Fables,' and a View of Tynemouth Priory, also previously used in 'The Tynemouth Nun,' etc.

Good copy, in half-morocco.

(492.) 448. 1. The Gentle Shepherd, A Scots Pastoral, In Five Acts. By Allan Ramsay.

Alnwick: Printed and Sold by W. Davison. 1836.

18mo. Pp. 60. With three cuts.

In its original cover.

(493.) 448. 2. Another copy.

(494.) 449. An Introduction to Spelling and Reading English; Being the Most Plain and Easy Method of Teaching Young Children to Read: By William Markham, Author of the General Introduction to Trade and Business.

Alnwick: Stereotyped and Printed by W. Davison. Sold by all Booksellers. [n. d.]

12mo. Pp. 144. With Bewick's cuts, used in others of Davison's publications.

Good copy, in boards.

(495.) 450. Another edition; exactly similar, but with the imprint of

Newcastle on Tyne: Published by William & John Bell, Booksellers, Stationers, &c. No. 17, Union-Street.

Good copy, in boards.

(496.) 451. Abstract of the Stewards' Accounts, &c.

Newcastle-upon-Tyne. Printed by John Clarke, 30, Mosley Street. [various years.]

8vo. The Arms of Newcastle on the title of these documents are said to be by Thomas Bewick.

(497.) 452. 1. The Only Method to make Reading Easy, or, Child's Best Instructor; [etc.] The Seventy-third Edition, with Amendments. By T. Hastie, Schoolmaster, Newcastle.

Newcastle: Printed for Emerson Charnley, Bookseller, Bigg Market. 1839.

12mo. Pp. vi, 108. A reprint of No. (11.)

"Bewick cut for Mr. Angus, printer, for Hastie's Reading Easy, 24 figures for the Alphabet, Fortune and the School Boy, the Fox and Grapes, the Two Frogs, the Crow and the Pitcher, Joseph and His Brethren, a Funeral, Judgment, Heaven, Hell, the Foolish Stag, and the Two Dogs; all of them excellent Cuts. The fortieth edition was printed in 1814, and the seventy-third in 1839, so that they must have been done in his early days." MS. note of the late Mr. John Bell.

Good copy, half bound.

(498.) 452. 2. Another copy.

(499.) 453. Papers and Pamphlets respecting Peter Watson, and Easter Offerings. Collected by John Fenwick, Newcastle.

Newcastle: MDCCCXL.

4to. With Mr. Fenwick's cut on the title by Thomas Bewick.

(500.) 454. The Local Historian's Table Book, of Remarkable Occurrences, Historical Facts, Traditions,

Legendary and Descriptive Ballads, &c. &c. connected with the Counties of Newcastle-upon-Tyne, Northumberland and Durham. By M. A. Richardson, Author of "A Descriptive Companion through Newcastle-upon-Tyne."

London: J. R. Smith, 4, Old Compton Street, Soho Square. M. A. Richardson, Newcastle-upon-Tyne. MDCCCXLI—MDCCCXLVI.

Royal 8vo. With many engravings by Thomas Bewick, most, if not all, of which were used in previous publications, etc.

(501.) 455. The Hermit of Warkworth, as Adapted for Theatrical Representation. By Robert Wilkie, Esq.

Alnwick: Printed and Sold by W. Davison, Bondgate Street. MDCCCXLI.

12mo. Pp. 60. With eleven cuts, which appeared in the editions of the poem of the same name.

Good copy, in its original cover.

(502.) 456. Lusitania Illustrata: Notices of the History, Antiquities, Literature, &c. of Portugal. By John Adamson, M.R.S.L., F.S.A., F.L.S. &c.

Newcastle upon Tyne: Printed by T. and J. Hodgson, Union Street, M.D.CCC.XLII.

Crown 8vo. Pp. xii, 100. With Mr. Adamson's cut.

Fine copy, in its original boards.

(503.) 457. A Collection of Newspaper Extracts; Being, with a few exceptions, taken from the Newspapers of the Day, and Designed to afford some Amusement to those who are fond of an Every-day Book.

Alnwick: Printed by W. Davison, 22, Bondgate. MDCCCXLII.

12mo. Pp. viii, 220. With cuts used in other publications.
Good copy, in its original boards.

(504.) 458. Illustrations of the Most Remarkable Events in English History. In a Series of Seventy Engravings on Wood, by T. Bewick, C. Nesbit, L. Clennell, and other eminent Artists. With Descriptive Letter-press.

London: I. J. Chidley, 123, Aldersgate Street. 1842. Seven and Sixpence.

8vo. With seventy-two cuts, four of which have Bewick's initials.
Good copy, in boards.

(505.) 459. The Snow Shroud: or, The Lost Bairn o' Biddleston Edge.

Newcastle: Imprinted by M. A. Richardson, 44, Grey Street. London: J. R. Smith, 4, Old Compton Street. MDCCCXLV.

8vo. Pp. v, 20. With cut at page 14, by Thomas Bewick.
In its original cover.

(506.) 460. A Guide through Newcastle-upon-Tyne and its Vicinity. By M. A. Richardson.

Newcastle: M. A. Richardson, 44, Grey Street, and all Booksellers. 1846.

12mo. Pp. 360. With Bewick's cut of the Seal of the Newcastle Society of Antiquaries, at page 166.
Good copy, in its original boards.

(507.) 461. The Haunted House at Willington: A Metrical Legend. By an Old Scribe. Adorned with numerous Engravings.

North Shields: Printed for the Booksellers. 1849.

12mo. Pp. 31. With early cuts by John Bewick, of several of which I possess the Blocks. [See the Division "Wood Blocks."]

In its original cover.

(508.) 462. The Songs of the Tyne: Being a Collection of Popular Local Songs.

Newcastle-upon-Tyne: John Ross, Printer and Publisher, Royal Arcade. [n. d.]

18mo. In numbers, each ornamented with a cut of the Newcastle Arms.

(509.) 463. The Irish Songster: Being a Collection of the most Humourous and Popular Irish Songs.

John Ross, Printer and Publisher, Royal Arcade, Newcastle.

18mo. With cut of 'the Bard' on the title.

"To such vile uses," etc.

(510.) 464. Letters between James Ellis, Esq., & Walter Scott, Esq.

Newcastle-upon-Tyne: Printed by George Bouchier Richardson, 38, Clayton-Street-West. M.DCCC.L.

Pp. 32. With Mr. Fenwick's cut.

Good copy, in its original cover.

(511.) 465. A Genealogy of the Family of Radclyffe of Dilston, in Northumberland. Compiled by the late James Ellis, Esq., of Otterburn Castle.

Newcastle-upon-Tyne. Imprinted by George Bouchier Richardson. 1850.

4to. Pp. xxiv, 10. With Mr. Fenwick's cut on the title.

Good copy, in its original boards.

(512.) 466. 1. The Howdy and The Upgetting. Two Tales of Sixty Years sin seyne, as related by the late Thomas Bewick, of Newcastle, in the Tyne Side Dialect.

London: Printed for the Admirers of Native Merit. MDCCCL.

12mo. Pp. 15. With three previously used cuts by Thomas Bewick, and a portrait by Jackson. Only 60 copies were printed of all sizes.

(513.) 466. 2. Another copy.

(514.) 466. 3. Another copy.

Printed on 8vo blue foolscap paper.
"Revd. Thos. Hugo, with the Editor's compts."

(515.) 466. 4. Another copy.

Printed on royal 8vo straw-colour paper.
"6 printed. Revd. Thos. Hugo, with the Editor's compts."

(516.) 466. 5. Another copy.

Printed on royal 8vo buff paper.
"6 printed. Mr. John Bell, Gateshead."

(517.) 467. The Entertaining Naturalist, being Popular Descriptions, Tales, and Anecdotes of more than Five Hundred Animals, &c., illustrated by nearly Five Hundred Woodcuts by Bewick, Harvey, Landells, &c. By Mrs. Loudon.

London: Henry G. Bohn, York Street, Covent Garden. 1850.

This book finds a place in the present Collection from the fact of its showing the last use of a portion of the cuts engraved by Bewick, for Saint, of Newcastle. From his office, as I have

already shown, they passed to Messrs. Wilson and Spence, of York, from them to Mr. Charnley, of Newcastle, and from him, along with the cuts of the 'Select Fables,' to Mr. Bohn. They have been retouched, and intermingled with the more modern illustrations named on the title, produce a pleasing and instructive volume.

(518.) 468. 1. A Descriptive and Critical Catalogue of Works, illustrated by Thomas and John Bewick, Wood Engravers, of Newcastle upon Tyne; with an Appendix of their Miscellaneous Engravings, Brief Sketches of their Lives, and Notices of the Pupils of Thomas Bewick.

London: John Gray Bell, Bedford Street, Covent Garden. MDCCCLI.

Folio, boards. Pp. viii, 77, 8. With a few cuts by Thomas Bewick, used in previous publications, lent to the printer by their various owners, portraits, etc.

(519.) 468. 2. Another copy.

Royal 8vo, boards.

(520.) 469. 1. Great Newes from Newcastle, giving an Account of the Scots Army before that Towne, From the 27th of August to the 4th September, 1640. Now first printed from the Original Manuscript.

London: John Gray Bell, Bedford Street, Covent Garden. 1851.

12mo. Pp. 8. With cut by Thomas Bewick on the title, previously used.

"Revd. Thos. Hugo, with the Editor's compts."

(521.) 469. 2. Another copy.

With the original manuscript appended.

(522.) 470. 1. Commission specialey directed to the Earle of Huntindon Hir Maiestie's Liutenant in the North Partes and others for the Cayre and Defens of the Borders of England for and against Scotland. Febr. 23, Anno Dom., 1592: Reg. Eliz. 35.

London: John Gray Bell, Bedford Street, Covent Garden. MDCCCLI.

12mo. Pp. 10. With Mr. Fenwick's cut.

Good copy, in boards.

(523.) 470. 2. Another copy.

With the original manuscript annexed.

(524.) 471. Slogans of the North of England. By Michael Aislabie Denham.

Newcastle-upon-Tyne; Imprinted by George Bouchier Richardson, at the Sign of the River-God Tyne, 38, Clayton-street-west; Printer to the Society of Antiquaries, and to the Typographical Society, both of Newcastle-upon-Tyne. 1851.

4to. Pp. xxx, 16, xxiv, 48, 32. With Mr. Fenwick's cut on the title.

Good copy, in its original boards.

525. 472. Catalogue of an Extensive and Valuable Stock of Books, Stationery, Woodcuts, Copper Plates, Stereotype Plates, and Bookbinding and Printing Materials, which will be sold by Auction, [etc.]

Newcastle: [n. d.]

8vo. With impressions of some of the cuts offered for sale.

This was the Sale Catalogue of the late Mr. W. Davison, publisher, of Alnwick, whose various publications figure so largely in this Collection. His best blocks became my property, and

his stereotype copies are to be found in many printing offices of the northern counties. See No. (298.).

(526.) 473. Wood Engravings of Land and Water Birds. By Thomas Bewick. Never Before Published.

Printed and Published by J. J. Lynch, Mosley Street, Newcastle-upon-Tyne. August, 1860.

4to. The cuts are those formerly possessed by Davison, and used in his 'British Land and Water Birds.'

Good copy, in its original cloth boards,

Seven sets were taken off on India paper, one of which will be found in the Division "Proofs of Illustrations to Books, etc."

(527.) 474. Specimens of Early Wood Engraving: Being Impressions of Wood-cuts in the Possession of the Publisher.

Newcastle-upon-Tyne: William Dodd, No. 5, Bigg Market. 1862.

4to. Only 100 copies printed. A series of ancient woodcuts used in Newcastle broadsides, ballads, etc. At the end of the volume are "impressions from a few blocks which received their last touches from" Thomas Bewick's "unrivalled hand."

Good copy, in half-calf.

(528.) 475. 1. A Memoir of Thomas Bewick, Written by Himself. Embellished by Numerous Wood Engravings, Designed and Engraved by the Author for a Work on British Fishes, and never before Published.

Newcastle-on-Tyne: Printed by Robert Ward, Dean Street, for Jane Bewick, Gateshead. Sold by Robert Robinson, Pilgrim Street. London: Longman, Green, Longman, and Roberts. 1862. (The Right of Translation is Reserved.)

8vo. Pp. xix, 344. The best of the cuts of the Fishes had been introduced into the rare Prospectuses of the intended work, all the varieties of which will be found in this Collection. [See the Division "Prospectuses, Proofs, etc., of the intended History of Fishes."] The vignettes, though not to be compared with many of those in the "Birds," are very beautiful, and extremely interesting as the last, and previously unpublished, specimens of the great Master's skill. [See the same Division.]

Good copy, in its original boards. With autograph receipt of Miss Jane Bewick.

(529.) 475. 2. Another copy.

(530.) 476. A Collection of Right Merrie Garlands for North Country Anglers. Edited by Joseph Crawhall, and Continued to this Present Year.

Newcastle-on-Tyne: George Rutland, 22, Blackett Street. 1864.

Crown 8vo. Pp. xv, 312. With cut of the Arms of Newcastle, by Thomas Bewick, at the head of the Dedication.

Good copy, in half-morocco.

PROOFS, ETC. OF THE CUTS

IN

THE 'HISTORY OF QUADRUPEDS.'

THE appearance of the cuts in the books and pamphlets illustrated by Thomas Bewick is oftentimes by no means favourable. Of this fact he was himself fully aware, and in the case of several of his more important works he occasionally issued, as the reader must have already noticed, the engravings alone, unaccompanied by letter-press. From the exclusive care devoted to them, these impressions are in general very much superior to those which appear with accompanying type.

In the latter part of his life, a few very beautiful sets of the Illustrations of the 'Quadrupeds' and 'British Birds' were taken off on White India Paper. These, which are now of great rarity, exhibit the cuts under an aspect of excellence unimaginable by those who are familiar only with the impressions which occur in the published volumes.

There exist also a few precious examples superior even to those which I have just described. Bewick was in the habit of collecting the inside wrappers of tea-chests, and of proving his blocks on the "Yellow China Paper" thus obtained. Most lovely were the results in this way produced. The bold foregrounds and delicate distances are represented in their exact gradations, but with equal distinctness, whilst every minute detail of hair, feather, or leaf engraved on the block is exquisitely rendered in the impression. It is, indeed, impossible to conceive more beautiful specimens of the engraver's art than those presented by these matchless examples. Most of those in my possession were obtained during the last twenty years of his life from Mr. W. Garret, whose opportunities of obtaining these and similar rarities were such as were enjoyed by no other individual, and whose excellent use of which facilities these pages most abundantly testify.

The present Division will be found to contain several complete sets of the engravings of the 'Quadrupeds' on white India paper, and a goodly number of impressions on yellow China paper, together with some very early and curious examples on drawing-paper, proof pages from various editions of the work, etc. etc.

(531.) 1. 1. Figures and Vignettes in the 'History of Quadrupeds.'

A complete series of 291 *brilliant proofs on white India paper,* mounted, one on a page, in an imp. 8vo volume of crayon paper, half-bound in morocco.

Obtained, many years ago, from Miss Jane Bewick, the artist's daughter, who has written on the original paper wrapper, mounted on the first page,—"1 set of Quadrupeds and Vignettes, examined by J. B. and found perfect in numbers. Feb. 1829. Price £3. 3*s*."

A very few of these exquisite proofs were taken, which have since been sold for large sums. A set, erroneously thought by its owner to be unique, was lately offered to me for twenty guineas.

(532.) 1. 2. Figures and Vignettes in the 'History of Quadrupeds.'

Another complete series. *Brilliant proofs on white India paper,* mounted, several on a page, in an imp. 4to volume of crayon paper, half-bound in russia.

Obtained at the same time from Miss Jane Bewick, whose note, "Perfect Sett. 2. A.," appears on the wrapper, mounted on the first page of the volume.

(533.) 1. 3. Vignettes in the 'History of Quadrupeds.'

Another complete series of *proofs on white India paper,* mounted on a small 4to volume of crayon paper, half-bound in morocco.

(534.) 2. 1. A series of ninety-nine engravings of the Quadrupeds, as in the first edition, 1790, taken off as proofs on thick paper.

On this most rare series, Mr. Garret, from whom it was obtained, has supplied the following note :—

"When Bewick first commenced his Quadrupeds, he had deter-

mined to take off a few impressions for colouring, on a strong laid paper, not exceeding ten or twelve impressions of each cut; but the labour and expense deterred him from doing all the animals in this manner. They were never sold; and what were done, or at least a few of them, were coloured by the apprentices in his shop for the use of his own children. —— once showed me two of the volumes, each containing about twenty cuts, but they were all in tatters from constant use. I tried to get them from her by offering a handsome price, but she said nothing would induce her to part with them. The present is a complete set of these cuts, printed on thick laid paper, as far as they were done. The set I believe to be unique, and of the greatest value, and in fine condition, either for illustrating a first edition of the large paper or mounting in a separate volume. They are just as they came into my possession, without the abstraction of a single leaf. The rarity, and particular circumstance that induced Tommy Bewick to take off a few impressions on thick and sized paper for colouring, for the use of his own children and youngsters of his friends, make them of very great value to the Bewick Collector. . . . All the cuts were not taken off in this manner, and of these not more than twelve copies or so were printed."

The series comprises the following:—

1. The Racehorse, p. 4, ed. 1790.
2. The Hunter, p. 6.
3. The Black Horse, p. 7.
4. The Common Cart Horse, p. 8.
5. The Mule, p. 10.
6. The Zebra, p. 16.
7. The Lancashire Bull, p. 23.
8. The Wild Cattle, Cow, p. 25.
9. The Urus, or Wild Bull, p. 29.
10. The Bison, p. 30.
11. The Zebu, p. 31.
12. The Common Ram, p. 36.
13. The Tartarian Sheep, p. 47.
14. The Many-horned Sheep, p. 48.
15. The Walachian Sheep, p. 49.
16. The Monflon, or Musmon, p. 50.
17. The Common Goat, p. 52.
18. The Ibex, p. 55.
19. The Chamois Goat, p. 56.

20. The Goat of Angora, p. 61.
21. The Syrian Goat, p. 62.
22. The Bonti-Bok, or Pied Goat, p. 66.
23. The Bosch-Bok, or Wood Goat, p. 67.
24. The Spring-Bok, p. 69.
25. The Elk Antelope, p. 72.
26. The Hart Beest, p. 74.
27. The Grys Bok of Pennant, p. 78.
28. The Gnu, p. 79.
29. The Chevrotain and Meminna, p. 83.
30. The Nyl-Ghau, p. 85.
31. The Musk, p. 88.
32. The Giraffe, p. 91..
33. The Elk, p. 93.
34. The Rein-deer, p. 97.
35. The Stag, or Red Deer, p. 105.
36. The Axis, or Ganges Stag, p. 111.
37. The Fallow Deer, p. 112.
38. The Roe-buck, p. 115.
39. The Wild Boar, p. 127.
40. The Common Hog, p. 129.
41. The African Wild Boar, p. 132.
42. The Babiroussa, p. 136.
43. The Thick-nosed Tapir, p. 139.
44. The Two-horned Rhinoceros, p. 145.
45. 1. The Ocelot, p. 184.
2. Another impression.
46. The Serval, p. 188.
47. The Caracal, p. 199.
48. The Weasel, p. 203.
49. The Stoat, p. 207.
50. The Ferret, p. 209.
51. The Pine Weasel, p. 215.
52. The Sable, p. 217.
53. The Ichneumon, p. 220.
54. The Fossane, p. 223.
55. The Skunk, p. 224.
56. The Genet, p. 227.
57. The Civet, p. 228.
58. The Zibet, p. 230.
59. The Badger, p. 238.
60. The Wolverine, or Glutton, p. 242.
61. The Striped Hyena, p. 257.
62. The Wolf, p. 275.
63. The Shepherd's Dog, p. 284.
64. The Cur Dog, p. 286.
65. The Greenland Dog, p. 287.
66. The Bull Dog, p. 290.
67. The Mastiff, p. 291.
68. The Greyhound, p. 296.
69. The Terrier, p. 298.
70. The Rough Water Dog, p. 308.
71. The Small Water Spaniel, p. 310.
72. The Hare, p. 321.
73. The Agouti, or Long-nosed Cavy, p. 331.
74. The Lesser Dormouse, p. 340.
75. The Marmot, p. 343.

76. The Monax, p. 345.
77. The Quebec Marmot, p. 346.
78. The Hamster, 347.
79. The Casan, p. 350.
80. The Tail-less Marmot, p. 351.
81. The Leming, or Lapland Marmot, p. 352.
82. The Water Rat, p. 357.
83. The Musk Rat of Canada, p. 358.
84. The Muscovy Musk Rat, p. 359.
85. The Mouse, p. 360.
86. The Long-tailed Field Mouse, p. 361.
87. The Shrew Mouse, p. 362.
88. The Dwarf Mouse, p. 364.
89. The Saragoy and the Murine, p. 368.
90. The Coendou, p. 422.
91. The Tendrac, p. 425.
92. The Tanrec, p. 425.
93. The Beaver, p. 427.
99. The Walrus, or Sea Horse, p. 447.

(535.) 2. 2. Another set, in fine condition, uncoloured.

It wants Nos. 30, 85, and 89.

(536.) 2. 3. Another set, in first-rate condition, coloured.

It wants Nos. 87, 88, and 89. Obtained from Mr. W. Garret.

"You must indeed treasure this fine clean set of the Quadrupeds, of the existence of which, when I sent you the former, I had not the least suspicion." Mr. W. Garret.

There are two imperfect sets in the British Museum, obtained for Sir Joseph Banks by Mr. Bulmer, who says in a note inserted in the volume, "Many of the impressions are very indifferently printed and much soiled, but they are the best Mr. Bewick, after much search, has been able to obtain."

A series of only seven cuts has been lately sold for a guinea.

(537.) 3. A Series of the Quadrupeds.

These are 203 in number, and are in the state in which they appear in the first edition. The giraffe alone is taken off as a

single cut. The rest are printed sometimes two, sometimes three, and in five instances four on a page. They were obtained, some short time before his death, from the late Mr. John Bell, of Gateshead, who stated, in a letter of the 20th November, 1855, that he had possessed the volume which contains them for some years previous to 1809, and considered them and the other contents of the same tome the most precious treasures of his fine collection.

I have it on the authority of the same gentleman, that it is to this identical series that the following note of Mr. G. C. Atkinson was intended to apply:—

"I extract the following record of one or two rare copies of his Works from John Bell's Catalogue, printed in 1795:—

"'A copy of Bewick's Quadrupeds, the cuts only, proof impressions, on wove demy paper; two, three, and four of the animals on a leaf, and interleaved with writing-paper; new, half-bound, a unique book, £1. 10*s.* 6*d.*" Atkinson's Sketch of the late T. Bewick, pp. 12, 13.

(538.) 4. 1. Vignette on title. "Omne bonum desuper." On a proof title, *on paper*, of the 4th edition of the Quadrupeds. Newcastle upon Tyne. 1800.

(539.) 4. 2. Another impression. *Proof on paper.*

(540.) 5. Vignette. Coursing. (p. x, ed. 1820.) *Proof on paper.*

(541.) 6. The Race Horse. (p. 4, ed. 1790; p. 6, ed. 1820.) *On yellow China paper.*

(542.) 7. The Hunter. (p. 6, ed. 1790; p. 8, ed. 1820.) *On yellow China paper.*

(543.) 8. 1. Vignette. Old Coachman and Young Squire. (p. 12, ed. 1820.) *Proof on grey paper.*

Said to be the first impression taken from the block. Obtained from Mr. W. Garret.

(544.) 8. 2. Another impression. *On white India paper.*

(545.) 9. Vignette. The Old Miller's Horse. (p. 13, ed. 1820.) *Proof on grey paper.*

Said to be the first impression taken from the block. From Mr. W. Garret.

(546.) 10. 1. The Improved Cart-Horse. (p. 14, ed. 1820.) *Proof on paper.*

(547.) 10. 2. Another impression. A cutting from Charnley's Book Catalogue, 1817.

(548.) 10. 3. Another. *On white India paper.*

(549.) 10. 4. Another. *On vellum.*

(550.) 10. 5. Another. *On parchment.*

(551.) 11. 1. Vignette. Young Horse and Infant. (p. 15, ed. 1820.) *Proof on grey paper.*

Said to be the first impression ever taken from the block. Obtained from Mr. W. Garret.

(552.) 11. 2. Another impression. On a title, "The Works of Thomas Bewick. Vol. II. Quadrupeds. Newcastle: Printed for Emerson Charnley, Bigg-Market; by S. Hodgson, Union-Street. MDCCCXXII." Large paper.

(553.) 11. 3. Another. On a similar title on small paper.

(554.) 12. Vignette. Boy and Donkey. (p. 18, ed. 1820.) *On white India paper.*

(555.) 13. The Ass. (p. 13, ed. 1790; p. 19, ed. 1820.) *On white India paper.*

(556.) 14. Vignette. Ass laden with Children in Panniers. (p. 21, ed. 1820.) *Proof on grey paper.*

Said to be the first impression. From Mr. W. Garret.

(557.) 15. The Common Bull and Cow. (p. 19,

ed. 1790; p. 29, ed. 1820.) Cutting from an early edition.

(558.) 16. The Long-Horned, or Lancashire Breed. (p. 33, ed. 1820.) *On white India paper.*

(559.) 17. The Lancashire Bull. (p. 23, ed. 1790.) *Proof on paper.*

(560.) 18. The Lancashire Ox. (p. 35, ed. 1820.) *On white India paper.*

(561.) 19. The Kyloe Ox. (p. 36, ed. 1820.) *On yellow China paper.*

(562.) 20. Wild Cattle. (p. 25, ed. 1790; p. 38, ed. 1820.) *On white India paper..*

(563.) 21. 1. The Urus. (p. 29, ed. 1790.) *Proof on paper.*

(564.) 21. 2. Another impression. Cutting from an early edition.

(565.) 22. The Bison. (p. 30, ed. 1790; p. 43, ed. 1820.) On a card.

(566.) 23. 1. The Buffalo. (p. 33, ed. 1790.) *Proof on paper.*

(567.) 23. 2. Another impression. On a leaf from the ed. of 1790, curiously coloured.

(568.) 24. The Common Ram. (p. 36, ed. 1790; p. 56, ed. 1820.) *On white India paper.*

(569.) 25. The Leicestershire Breed. (p. 43, ed. 1790; p. 63, ed. 1820.) *On white India paper.*

(570.) 26. 1. Vignette. Sheep nibbling at a Broom in the Snow. (p. 69, ed. 1820.) *Proof on paper.*

(571.) 26. 2. Another impression. *On yellow China paper.*

(572.) 26. 3. On a leaf from the ed. of 1820, curiously coloured.

(573.) 27. Vignette. Ships leaving the Tyne. On A CANCELLED LEAF of the ed. of 1820, pp. 69, 70. Bewick has made a cross on the vignette, which I am not aware has been used on any subsequent occasion, and has written over it "The Sheep eating the besom in here," an order which has been attended to in the published copies of this edition. "Most curious, and, so far as I know, a unique impression." Mr. W. Garret, from whom it was obtained.

(574.) 28. 1. The Dunky. (p. 46, ed. 1790; p. 70, ed. 1820.) On the reverse of the foregoing article.

(575.) 28. 2. Another impression. A cutting from the ed. of 1820, coloured.

(576.) 29. The Many-Horned Sheep. (p. 48, ed. 1790; p. 72, ed. 1820.) *Proof on paper.*

(577.) 30. The Walachian Sheep. (p. 49, ed. 1790; p. 73, ed. 1820.) On a card.

(578.) 31. The Ibex. (p. 55, ed. 1790; p. 80, ed. 1820.) *Proof on paper.*

(579.) 32. The Goat of Angora. (p. 61, ed. 1790; p. 86, ed. 1820.) *On white India paper.*

(580.) 33. 1. The Common Antelope. (p. 81, ed. 1790; p. 106, ed. 1820.) *Proof on paper.*

(581.) 33. 2. Another impression. *On white India paper.*

(582.) 34. The Chevrotain and Meminna. (p. 81, ed. 1790; p. 109, ed. 1820.) *Proof on paper.*

(583.) 35. The Nyl-ghau. (p. 85, ed. 1790; p. 112, ed. 1820.) *On yellow China paper.*

(584.) 36. 1. The Giraffe. First state. (p. 91, ed. 1790.) *Proof on paper.*

(585.) 36. 2. Another impression. Cutting from the first edition.

(586.) 36. 3. Another. *On yellow China paper.*

(587.) 37. 1. The Giraffe. Second state. (p. 118, ed. 1820.) A cutting from that edition.

(588.) 37. 2. Another impression. *On white India paper.*

(589.) 37. 3. Another. *On yellow China paper.*

(590.) 38. The Elk. (p. 93, ed. 1790; p. 120, ed. 1820.) *On white India paper.*

(591.) 39. The Stag. (p. 105, ed. 1790; p. 135, ed. 1820.) *On white India paper.*

(592.) 40. The Fallow-Deer. (p. 112, ed. 1790; p. 143, ed. 1820.) *On white India paper.*

(593.) 41. The Roe-buck. (p. 115, ed. 1790; p. 146, ed. 1820.) *Proof on paper.*

(594.) 42. 1. The Dromedary. (p. 122, ed. 1790; p. 154, ed. 1820.) *Proof on paper.*

(595.) 42. 2. Another impression. *On yellow China paper.*

The Dromedary was the first Quadruped engraved by Thomas Bewick for his famous work. It was commenced on the 15th of November, 1785. See Bewick's Memoir, p. 145.

(596.) 43. The Rhinoceros. (p. 141, ed. 1790; p. 175, ed. 1820.) *On white India paper.*

(597.) 44. Vignette. Head of the Hippopotamus. (p. 185, ed. 1820.) On a leaf of that edition.

(598.) 45. 1. The Elephant. (p. 151, ed. 1790; p. 186, ed. 1820.) On the reverse of the former.

This impression has been squared with pencil by Thomas Bewick, "which was done by him in 1825, with intent to recut

the block, as it was much injured and so cracked as hardly to hold together." Mr. W. Garret, from whom it was obtained.

(599.) 45. 2. Another impression. *On yellow China paper.*

(600.) 46. Vignette. An Elephant. (p. 162, ed. 1790; p. 197, ed. 1820.) *On white India paper.*

(601.) 47. 1. The Lion. (p. 164, ed. 1790; p. 199, ed. 1820.) *Proof on paper.*

(602.) 47. 2. Another impression. *Proof on paper.*

(603.) 47. 3. Another. On the frontispiece to "The Works of Thomas Bewick. Vol. II. Quadrupeds. Newcastle: Printed for Emerson Charnley, Bigg-Market, by S. Hodgson, Union-Street. MDCCCXXII." Large paper.

(604.) 47. 4. Another. On a similar frontispiece on small paper.

(605.) 48. 1. The Tiger. First state. (p. 171, ed. 1790.) *Proof on paper.*

(606.) 48. 2. Another impression. On a leaf from the ed. of 1790, curiously coloured.

(607.) 48. 3. Another. A cutting from the same edition.

(608.) 48. 4. Another. Second state. (As at p. 206, ed. 1820.) *Proof on paper.*

(609.) 49. The Panther. (p. 175, ed. 1790; p. 212, ed. 1820.) *On white India paper.*

(610.) 50. The Leopard. (p. 177, ed. 1790; p. 214, ed. 1820.) *On white India paper.*

(611.) 51. The Ounce. (p. 179, ed. 1790; p. 216, ed. 1820.) *On white India paper.*

(612.) 52. Vignette. The Royal Mail. (p. 251, ed. 1820.) *On yellow China paper.*

(613.) 53. The Pine-Weasel. (p. 215, ed. 1790; p. 255, ed. 1820.) On a leaf from the ed. of 1820. Squared in pencil by Bewick for re-engraving. See the note to No. 45 of this Division. From Mr. W. Garret.

(614.) 54. 1. Vignette. The Foumart and the Cock. (p. 272, ed. 1820.) A cutting from that edition.

(615.) 54. 2. Another impression. *On white India paper.*

(616.) 55. The Badger. First state. (p. 238, ed. 1790.) *Proof on paper.*

(617.) 56. The Sandbear. (p. 241, ed. 1790.) *Proof on paper.*

(618.) 57. Vignette. The Bear-ward. (p. 256, ed. 1790; p. 292, ed. 1820.) *On yellow China paper.*

(619.) 58. An Unknown Animal. (p. 293, ed. 1820.) *Proof on paper.*

(620.) 59. 1. The Polar Bear. (p. 250, ed. 1790.) On a leaf of that edition, curiously coloured.

(621.) 59. 2. Another impression. *Proof on paper.*

(622.) 60. The Polar Bear. (p. 295, ed. 1820.) *Proof on paper.*

(623.) 61. The Spotted Hyena. (p. 260, ed. 1790.) *Proof on paper.*

(624.) 62. The Greyhound Fox. (p. 269, ed. 1790; p. 307, ed. 1820.) On a leaf of the later edition, curiously coloured.

(625.) 63. Vignette. Dog, bottle, glass, and pipe. (p. 312, ed. 1790; p. 307, ed. 1820.) On the same page, coloured.

(626.) 64. 1. The Cur Fox. (p. 308, ed. 1820.) On the reverse of the last, curiously coloured.

(627.) 64. 2. Another impression. *On yellow China paper.*

(628.) 65. The Wolf. (p. 275, ed. 1790; p. 313, ed. 1820.) *On white India paper.*

(629.) 66. The Shepherd's Dog. (p. 284, ed. 1790; p. 327, ed. 1820.) *On white India paper.*

(630.) 67. The Cur Dog. (p. 286, ed. 1790; p. 329, ed. 1820.) *Proof on paper.*

(631.) 68. The Bull Dog. (p. 290, ed. 1790; p. 334, ed. 1820.) *Proof on paper.*

(632.) 69. 1. The Mastiff. (p. 291, ed. 1790; p. 336, ed. 1820.) *Proof on paper.*

(633.) 69. 2. Another impression. *Proof on paper.*

(634.) 70. Vignette. The Post-Chaise. (p. 295, ed. 1790; p. 354, ed. 1820.) *On white India paper.*

(635.) 71. The Greyhound. (p. 296, ed. 1790; p. 342, ed 1820.) *On white India paper.*

(636.) 72. The Beagle. (p. 299, ed. 1790; p. 346, ed. 1820) *On white India paper.*

(637.) 73. The Fox Hound. (p. 301, ed. 1790; p. 348, ed. 1820.) *On white India paper.*

(638.) 74. The Newfoundland Dog. (p. 306, ed. 1790; p. 357, ed. 1820.) *Proof on paper.*

(639.) 75. The Large Water Spaniel. (p. 309, ed. 1790; p. 361, ed. 1820.) *Proof on paper.*

(640.) 76. The English Setter. (p. 313, ed. 1790; p. 356, ed. 1820.) *On white India paper.*

(641.) 377. The Hare. (p. 321, ed. 1790; p. 369, ed. 1820.) On a leaf from the ed. of 1820. Squared

in pencil by Thomas Bewick. See the note to No. 45 of this Division.

(642.) 78. 1. The Paca, or Spotted Cavy. (As at p. 329, ed. 1790; not ed. 1820.) On a newspaper advertisement of the Second Edition of the Quadrupeds. Obtained from Mr. W. Garret.

(643.) 78. 2. Another impression. *Proof on paper.*

(644.) 79. The Long-tailed Field Mouse. (p. 361, ed. 1790; p. 425, ed. 1820.) *On white India paper.*

(645.) 80. Vignette. Man driving a Sow. (p. 371, ed. 1790; p. 165, ed. 1820.) *On white India paper.*

(646.) 81. The Squirrel Opossum. (p. 376, ed. 1790; p. 441, ed. 1820.) *On white India paper.*

(647.) 82. The Kangaroo-Rat. (p. 379, ed. 1790; p. 444, ed. 1820.) *On white India paper.*

(648.) 83. Vignette. Man carrying a Faggot on the Ice. (p. 395, ed. 1790; p. 124, ed. 1820.) *On yellow China paper.*

(649.) 84. Vignette. Ruins of a Castle. (p. 426, ed. 1790; p. 515, ed. 1820.) *On white India paper.*

(650.) 85. The Beaver. (p. 427, ed. 1790; p. 411, ed. 1820.) *On white India paper.*

(651.) 86. The Otter. (p. 431, ed. 1790; p. 490, ed. 1820.) *Proof on paper.*

(652.) 87. The American Elk. (p. 453, ed. 1790; p. 125, ed. 1820.) Cutting from an edition.

(653.) 88. Vignette. Blind Fiddler and Boy. (p. 456, ed. 1790; p. 523, ed. 1820.) *On yellow China paper.*

(654.) 89. 1. Vignette. Fish and Feathers. (p. 525, ed. 1820.) *On white India paper.*

(655.) 89. 2. Another impression. *On white India paper.*

(656.) 90. 1. Vignette. Old Man carrying his Family over a River. (p. 527, ed. 1820.) *On white India paper.*

(657.) 90. 2. Another impression. *On white India paper.*

(658.) 91. 1. Vignette. The Traveller and his Dog. (p. 528, ed. 1820.) *On white India paper.*

(659.) 91. 2. Another impression. *On white India paper.*

(660.) 92. A page, containing the Weasel, as at p. 203: the Common Ram, as at p. 36; and the Tailless Macauco and the Mongooz, as at p. 384 of ed. 1790: enclosed in a border. *Printed on drawing paper.*

(661.) 93. A similar page, containing the Black Horse, as at p. 7; the Striped Hyena, as at p. 257; and the Greyhound, as at p. 296 of ed. 1790: enclosed in a border. *Printed on drawing paper.*

(662.) 94. A similar page, containing the Domestic Rabbit, as at p. 327; the Chamois Goat, as at p. 56: and the Giraffe, as at p. 91 of ed. 1790: enclosed in a border. *Printed on drawing paper.*

These were issued at the time of the publication of the first edition, as specimens of the illustrations. For subsequent editions several of the cuts were altered, especially those of the Striped Hyena and the Giraffe. Obtained from Mr. W. Garret.

PROOFS, ETC. OF THE FIGURES AND VIGNETTES

IN

THE 'HISTORY OF BRITISH BIRDS.'

THE remarks prefixed to the former Division are equally applicable to the present, which will be found to contain a large number of precious examples in each of the states there described. The series commences with some most interesting volumes which appear to be unique, after which follow several complete sets of the cuts on white India paper, succeeded by a long list of separate engravings in various states, proof pages, etc. etc. Most of the impressions on yellow China paper were obtained at various times from that indefatigable collector, the late Mr. W. Garret, some from the late Mr. J. Sykes, and a considerable number were removed from the pages of the note-book of a shorthand writer employed in Mr. Walker's office at Newcastle, where most of the editions of the 'Birds' were

printed, wherein the owner seems to have inserted them as opportunity served.

The order in which the articles are placed is that of the edition of 1826, the last which was published in Bewick's lifetime.

(663.) 1. 1. A Series of Proofs of the Land and Water Birds, and the illustrative Vignettes.

Bound in two volumes. Edges uncut.

These two and the seven following volumes are among the earliest examples of what Bewick did again and again in subsequent years—the printing of his cuts apart from the letterpress. Of the nine volumes, the first and second were Bewick's own; the third is a duplicate of the second, and was given by Bewick to his partner, Mr. Beilby; the fourth and fifth are duplicates of the first and second, and were the property of Mr. John Hall Affleck, the foreman in Mr. Edward Walker's printing-office; the sixth and seventh are also duplicates of the second, and the eighth and ninth of the first and second. In wonderful beauty and matchless brilliancy these exquisite impressions are superior to those on white India paper, and are equalled by those alone, and in some instances hardly even by them, on yellow China paper. The volumes were, in fact, the result of a number of favourable adjuncts, and do not admit of comparison with any subsequent attempts. They are of 8vo size, without titles or paging, were never published or intended for sale, nor are any other copies known to exist.

Each series is furnished with a manuscript note on the flyleaf, which will explain the circumstances under which they were produced.

"This was Thomas Bewick's own set of the Proofs of the British

Birds. They were taken off in the best manner, on the best paper, and best ink. The impressions are finer, brighter, and darker than any that are to be found in the 'History of the British Birds,' first edition or any subsequent one. Vol. 1 was printed at Solomon Hodgson's office, by John Simpson; and Vol. 2 at the office of Edward Walker, by George Barlow, who was brought from London for the purpose of printing Bewick's works. Barlow never could equal Simpson in printing woodcuts. William Garret, Newcastle." MS. note on the flyleaf of Vol. 1.

To the same two volumes Mr. Garret thus further referred in a letter to myself in 1845:—

"As to the Proofs of the Birds, they are in your possession now, and if wise on this matter, and with good forethought, never trust them out of your sight again. They are the genuine set of my old friend Bewick. As to the marks, occurring in many, of the letterpress without ink, it can be easily explained. It is very difficult to prove woodcuts well without placing them in a form with letterpress, or *bearers*, as a printer calls it. I would rather have the sign of the letters round the impression, for it gives a warranty that the block was properly made up in the form for printing. There were no title-pages for the proofs printed, and I put the two titles in myself to make the volume more complete. Take my advice and treasure them as one of your gems of the greatest value and beauty. . . . Compare the impressions with your large paper of the first edition, and then you will see the difference. Now this seems almost like saying something in disparagement of the large-paper first edition, which I am most unwilling to do, as the book is one of my greatest favourites. The proofs were printed for Bewick's self, and by his first and favourite pressman, my old friend Jack Simpson, who, as Bewick often said, was the only one who could take off impressions of his blocks to his satisfaction. Many of the gems which you have had of me were obtained from Simpson, whom I have stood alongside of many an hour when he was at work. As to the early state of the impres-

sions there can be no doubt. . . . The more I think of these proofs the higher I prize them. There is no edition of the Birds printed with the same dark and brilliant ink that these proofs are printed with, and that will be seen with half an eye by comparing them with any. They were taken off for Bewick's self and never intended for sale. The paper is also a better kind, and fitter for taking off fine and delicate impressions. And even here Bewick did not stop, for the ink was purchased for the purpose of the blackest and best description. The Land Birds were printed at the office of Solomon Hodgson, by my old friend John Simpson, Bewick's favourite pressman; the Water Birds at the office of Edward Walker, by George Barlow, who was brought down from London to print Bewick's works, and outshine Simpson, which he never could or did, but was much beholden to Simpson for his knowledge of overlaying the tympan, so as to reach the lowered parts of the blocks, etc. etc."

(664.) 2. Proofs of the Water Birds, with the Vignettes.

Bound in one volume. Edges uncut.

"This volume of the Proofs of Bewick s Water Birds was presented by Thomas Bewick to Ralph Beilby, his old master and partner in business. The cuts of this volume were printed at the office of Edward Walker, by George Barlow, who was brought down from London to print Bewick's works. William Garret, Newcastle." MS. note on the flyleaf.

(665.) 3. Proofs of Land and Water Birds, with the Vignettes.

Mounted in two imp. 8vo volumes of drab crayon paper.

"This is one of the best of the few copies taken off by Thomas Bewick of the Land and Water Birds, as an experiment, and printed on a soft and peculiar paper, in order to secure brilliant impressions. The ink was procured from London, of the very

best description, and George Barlow was brought down from thence to print the Water Birds and Bewick's other works, in a superior manner to old John Simpson, the pressman to Mr. Solomon Hodgson. In this, however, he failed, for Simpson's work is admitted up to the present day to be superior to Barlow's. This set belonged to John Hall Affleck, the foreman in Mr. Edward Walker's printing-office. William Garret, Newcastle." MS. note on the flyleaf.

"I have got a sight at last of the Birds that I thought had been Mr. Beilby's Land Birds, and which would have completed your second set; but they turn out to be both the Land and Water Birds, in single leaves and not bound up, and have never been bound, but remain in a sheet of paper just as printed. They seem to have been hardly ever opened since they were taken off. They are in every respect the same as your whole set of the proofs, on the same paper, and equally brilliant as to impressions. The owner seems to have the highest opinion of their value, and I durst not make an offer.'

"You will receive the proofs with this. They seem to me to be on the same kind of paper as your former set, but its colour appears, to my recollection, to be a little fairer, which may arise from their having been tied up for forty years. The impressions are of the same dark and brilliant lustre as those in your set. You seem to be rather surprised at the appearance of this set, and I have no doubt that Thomas Bewick would have been more so, had he been alive to see it. The fact is, it was taken off for John Hall Affleck, the foreman in Edward Walker's printing-office, unknown, I believe, either to Bewick or Walker, which is a common practice in most printing-offices, more especially if the book is good and worth preserving. J. H. Affleck died a few years ago, after serving Edward Walker and his successors for fifty years. He was a person of considerable taste in the art of printing, and from time to time gave me many a gem, as an old friend and early companion. At his death I bought his books and a portfolio containing prints and woodcuts. Affleck's set of the proofs was given

away by him, in his lifetime, to a gentleman to whom he considered himself under great obligations, and from whom I had it. He had the management of the getting up of Bewick's books in Walker's office, which secured for him Bewick's good graces. As a compliment, the latter engraved for him a bookplate and gave it to him. I send you an impression of it. [See the Division "Book-plates."] If mounted one on a page of drab paper, these proofs will form a most magnificent set,—indeed, perfectly matchless and unique." Mr. W. Garret.

(666.) 4. Proofs of Water Birds, with the Vignettes.

Bound in one volume. Edges uncut.

"This copy of Bewick's Water Birds is one of the few that Thomas Bewick had printed off by George Barlow, at Edward Walker's, to match the few copies of the Land Birds that were printed off by John Simpson, at Solomon Hodgson's. The impressions of the blocks are very bright, the ink of the best manufacture, and the paper very soft and with a delicate surface. The copies that were thus taken off by Simpson and Barlow, so soon after the cuts were engraved, are perfect gems, and may be considered the best ever printed from the blocks, not even excepting the impressions taken off in later years on India paper. William Garret, Newcastle." MS. note on the flyleaf.

"The beauty of the proofs of the Water Birds will speak for itself. Only look at the Bittern in the volume! Life itself, and most brilliant." Mr. W. Garret.

(667.) 5. Proofs of the Water Birds, with the Vignettes.

Bound in one volume. Edges uncut.

"This volume of Bewick's Water Birds is one of the few copies that Thomas Bewick got printed off for himself and friends. The number printed was very few, as it was merely an experiment. He procured a sample of very fine soft demy, which was used, and never since have such beautiful impressions been

taken from the blocks. The ink, also, that was used was the best and blackest that could be procured at the time; and I have some reason to believe that the ink was the same as his friend William Bulmer used in London for Goldsmith and Parnell's Poems, and Somervile's Chase. This copy was found in the book-room of the Bewicks some years ago and sold to me. William Garret, Newcastle on Tyne." MS. note on the flyleaf.

(668.) 6. Proofs of the Land and Water Birds, with the Vignettes.

Bound, with other cuts, in one volume, vellum, richly gilt, tooled, and painted.

This set belonged to the late Mr. John Bell, of Gateshead, from whom I obtained it. It was a present from Bewick to his father, with whom he was on terms of special intimacy, and has been bound up in the volume already referred to as containing some of the most valued treasures of Mr. Bell's collection. An attestation of the early date at which the impressions were taken is incidentally furnished by the volume itself, which bears on the flyleaf, in the handwriting of its then owner, "Jno. Bell: Novo Castro. 1809."

(669.) 2. Figures and Vignettes of the Land Birds.

A complete series of 283 most beautiful proofs on white India paper, mounted, one on a page, in an imp. 8vo crayon paper volume, half-bound in morocco.

Obtained, many years ago, from Miss Jane Bewick, the artist's daughter, accompanied by the note in her handwriting, "1 Sett Birds & Vignettes. India paper. Land Birds."

(670.) 3. Figures and Vignettes of the Water Birds.

A complete series of 255 most beautiful proofs on white India paper, mounted, one on a page, in an imp. 8vo crayon paper volume, half-bound in morocco.

Obtained, long since, like the former article, from Miss Jane Bewick, who has written on the wrapper, mounted on the first page of the volume, "1 Sett Birds & Vignettes. India paper. Water Birds. Land & Water Birds & Vignettes, £5. 5*s*. the Sett."

Since the time that these exquisite proofs were taken, a very few copies of which were done, they have, in common with all the rarer works of the artist, increased largely in value. I have known them sell for £15. The only copy that I remember to have been sold by public auction was that of Mr. J. H. Phillips, which was secured for £11. 5*s*.

Vol. I. (Land Birds.)

(671.) 4. 1. Title-page, with vignette of the Tyne, Newcastle Arms, etc. *Proof on paper.* From Mr. W. Garret.

(672.) 4. 2. Another. *On yellow China paper.*

(673.) 5. Vignette. The Nest. (p. iii, ed. 1797; p. vii, ed. 1826.) *On yellow China paper.*

(674.) 6. 1. Vignette. Farm Yard. (p. vii, ed. 1797; p. xi, ed. 1826.) *Proof on paper.*

(675.) 6. 2. Another impression. *Proof on paper.* From Mr. W. Garret.

"The Farm Yard is Bewick's famous cut at the beginning of the Birds, which was reduced too low for printing with the type without underlaying (pasting on paper to raise it), which is fully proved in this *the first* impression of the block." Mr. W. Garret.

(676.) 6. 3. Another impression. *Proof on paper.*

(677.) 6. 4. Another. *On yellow China paper.* From the late Mr. Sykes's Collection.

(678.) 7. 1. Vignette. "Aquila non capit muscas."

(p. 4, ed. 1797; p. 2, ed. 1826.) *On yellow China paper.*

(679.) 7. 2. Another impression. *On yellow China paper.*

(680.) 8. 1. The Golden Eagle. (p. 5, ed. 1797; p. 5, ed. 1826.) *On yellow China paper.*

(681.) 8. 2. Another impression. *On yellow China paper.*

(682.) 9. Vignette. River scene. (p. 40, ed. 1797; p. 6, ed. 1826.) *On yellow China paper.*

(683.) 10. 1. The Ring-tailed Eagle. (p. 7, ed. 1797; p. 7, 1826.) *On yellow China paper.*

(684.) 10. 2. Another impression. *On yellow China paper.*

(685.) 10. 3. Another. *On yellow China paper.*

(686.) 11. 1. The White-tailed Eagle. (p. 9, ed. 1797; p. 9, ed. 1826.) *On yellow China paper.*

(687.) 11. 2. Another impression. *On yellow China paper.*

(688.) 12. Vignette. The Likeness. (p. 47, ed. 1797; p. 10, ed. 1826.) *Proof on paper.*

(689.) 13. 1. The Sea Eagle. (p. 11, ed. 1797; p. 11, ed. 1826.) *Proof on paper.*

(690.) 13. 2. Another impression. *On yellow China paper.*

(691.) 13. 3. Another. *On yellow China paper.*

(692.) 13. 4. Another. *On yellow China paper.*

(693.) 14. 1. The Osprey. (p. 13, ed. 1797; p. 13, ed. 1826.) *On yellow China paper.*

(694.) 14. 2. Another impression. *On yellow China paper.*

(695.) 15. 1. The Jer-Falcon. (p. 15, ed. 1826.) *On yellow China paper.*

(696.) 15. 2. Another impression. *On yellow China paper.*

(697.) 16. 1. The Peregrine Falcon. (p. 17, ed. 1826.) *On yellow China paper.*

(698.) 16. 2. Another impression. *On yellow China paper.*

(699.) 17. 1. The Rough-legged Falcon. (p. 20, ed. 1826.) *On yellow China paper.*

(700.) 17. 2. Another impression. *On yellow China paper.*

(701.) 18. 1. The Common Buzzard. (p. 15, ed. 1797; p. 22, ed. 1826.) *On yellow China paper.*

(702.) 18. 2. Another impression. *On yellow China paper.*

(703.) 19. The Honey Buzzard. (p. 17, ed. 1797; p. 24, ed. 1826.) *On yellow China paper.*

(704.) 20. The Moor Buzzard. (p. 19, ed. 1797; p. 26, ed. 1826.) *On yellow China paper.*

(705.) 21. 1. The Goshawk. (p. 23, ed. 1797; p. 28, ed. 1826.) *On yellow China paper.*

(706.) 21. 2. Another impression. *On yellow China paper.*

(707.) 22. 1. Vignette. Old Men carrying Water. (p. 31, ed. 1826.) *On yellow China paper.*

(708.) 22. 2. Another impression. *On yellow China paper.*

See Atkinson's Sketch of T. Bewick, p. 25.

(709.) 23. 1. The Kite. (p. 21, ed. 1797; p. 32, ed. 1826.) *Proof on paper.*

(710.) 23. 2. Another impression. *On yellow China paper.*

(711.) 23. 3. Another. *On yellow China paper.*

(712.) 24. 1. Vignette. Boys and Snow-man. (p. 78, ed. 1797; p. 33, ed. 1826.) *On yellow China paper.*

(713.) 24. 2. Another impression. *On yellow China paper.*

(714.) 25. 1. The Hen-harrier. (p. 33, ed. 1797; p. 34, ed. 1826.) *On yellow China paper.*

(715.) 25. 2. Another impression. *On yellow China paper.*

(716.) 26. 1. The Ring-tail. (p. 35, ed. 1797; p. 36, ed. 1826.) *On yellow China paper.*

(717.) 26. 2. Another impression. *On yellow China paper.*

(718.) 27. 1. The Ash-coloured Falcon. (p. 37, ed. 1826.) *On yellow China paper.*

(719.) 27. 2. Another impression. *On yellow China paper.*

(720.) 28. 1. The Kestrel. (p. 36, ed. 1797; p. 39, ed. 1826.) *On yellow China paper.*

(721.) 28. 2. Another impression. *On yellow China paper.*

(722.) 29. The Female Kestrel. (p. 37, ed. 1797; p. 41, ed. 1826.) *On yellow China paper.*

(723.) 30. 1. The Hobby. (p. 39, ed. 1797; p. 42, ed. 1826.) *On yellow China paper.*

(724.) 30. 2. Another impression. *On yellow China paper.*

(725.) 31. 1. Vignette. Old Man cracking Stones. (p. 26, ed. 1797; p. 43, ed. 1826.) *Proof on paper.*

(726.) 31. 2. Another impression. *Proof on Paper.*

(727.) 32. 1. The Sparrow-hawk. (p. 27, ed. 1797; p. 44, ed. 1826.) *Proof on paper.*

(728.) 32. 2. Another impression. *On yellow China paper.*

(729.) 32. 3. Another. *On yellow China paper.*

(730.) 33. Vignette. The Devil, the Thief, and the Gallows. (p. 110, ed. 1797; p. 45, ed. 1826.) *Proof on paper.*

(731.) 34. 1. The Stone Falcon. (p. 46, ed. 1826.) *On yellow China paper.*

(732.) 34. 2. Another impression. *On yellow China paper.*

(733.) 35. 1. Vignette. Horse running away with Cart and Boys. (p. 82, ed. 1797; p. 47, ed. 1826.) *On yellow China paper.*

(734.) 35. 2. Another impression. *On yellow China paper.*

(735.) 36. The Merlin. (p. 41, ed. 1797; p. 48, ed. 1826.) *On yellow China paper.*

(736.) 37. 1. Vignette. The Thirsty Traveller. Said to be a portrait of Bewick himself. (pp. xxx. and 177, ed. 1797; p. 49, ed. 1826.) *Proof on paper.*

(737.) 37. 2. Another impression. *On yellow China paper.*

(738.) 38. Vignette. Man Watering. (p. 42, ed. 1797.) *On yellow China paper.*

(739.) 39. 1. The Eagle Owl. (p. 52, ed. 1826.) *On white India paper.*

(740.) 39. 2. Another impression. *On yellow China paper.* From Mr. Sykes's Collection.

(741.) 39. 3. Another. *On yellow China paper.*

(742.) 39. 4. Another. *On yellow China paper.*

(743.) 40. 1. The Snowy Owl. (p. 54, ed. 1826.) *On yellow China paper.*

(744.) 40. 2. Another impression. *On yellow China paper.*

(745.) 41. 1. The Long-eared Owl. (p. 46, ed. 1797; p. 56, ed. 1826.) *On yellow China paper.*

(746.) 41. 2. Another impression. *On yellow China paper.*

(747.) 42. Vignette. "Sero sed serio." (p. 57, ed. 1826.) *On yellow China paper.*

(748.) 43. 1. The Short-eared Owl. (p. 48, ed. 1797; p. 58, ed. 1826.) *On yellow China paper.*

(749.) 43. 2. Another impression. *On yellow China paper.*

(750.) 44. The Female Horned Owl. (p. 50, ed. 1797; p. 60, ed. 1826.) *On yellow China paper.*

(751.) 45. 1. The White Owl. Screech Owl. Yellow Owl. (p. 51, ed. 1797; p. 61, ed. 1826.) From the edition of the Figures of the Birds, 4to, Newcastle, 1817.

(752.) 45. 2. Another impression. *On white India paper.*

(753.) 45. 3. Another. *On white India paper.*

(754.) 45. 4. Another. *On yellow China paper.*

(755.) 46. The Tawny Owl. Ivy Owl. (p. 53, ed. 1797; p. 63, ed. 1826.) *On yellow China paper.*

(756.) 47. Vignette. Ruins. (p. 66, ed. 1826.) *On yellow China paper.*

(757.) 48. 1. The Scops-eared Owl. (p. 67, ed. 1826.) *On yellow China paper.*

(758.) 48. 2. Another impression. *On yellow China paper.*

(759.) 49. 1. The Great Ash-coloured Shrike. (p. 58, ed. 1797; p. 71, ed. 1826.) *On yellow China paper.*

(760.) 49. 2. Another impression. *On yellow China paper.*

(761.) 50. 1. Vignette. Partridge Shooting. (p. 313, ed. 1797; p. 72, ed. 1826.) *On yellow China paper.*

(762.) 50. 2 Another impression. *On yellow China paper.*

(763.) 51. 1. The Red-backed Shrike. (p. 60, ed. 1797; p. 73, ed. 1826.) *On yellow China paper.*

(764.) 51. 2. Another impression. *On yellow China paper.*

(765.) 52. 1. The Woodchat. (p. 75, ed. 1826.) *On yellow China paper.*

(766.) 52. 2. Another impression. *On yellow China paper.*

(767.) 53. 1. The Raven. (p. 66, ed. 1797; p. 79, ed. 1826.) *On yellow China paper.*

(768.) 53. 2. Another impression. *On yellow China paper.*

(769.) 54. The Carrion Crow. (p. 81. ed. 1826.) *On yellow China paper.*

(770.) 55 1. Vignette. Bird Frightener. (p. 82, ed. 1826.) *Proof on paper.*

(771.) 55. 2. Another impression. *On yellow China paper.* From Mr. Sykes's Collection.

(772.) 56. 1. The Hooded Crow. (p. 69, ed. 1797; p. 83, ed. 1826.) *On yellow China paper.*

(773.) 56. 2. Another impression. *On yellow China paper.*

(774.) 57. 1. The Rook. (p. 71, ed. 1797; p. 85, ed. 1826.) *On white India paper.*

(775.) 57. 2. Another impression. *On yellow China paper.*

(776.) 57. 3. Another. *On yellow China paper.*

(777.) 57. 4. Another. *On yellow China paper.*

(778.) 58. 1. The Jack-daw. (p. 73, ed. 1797; p. 88, ed. 1826.) *Proof on paper.*

(779.) 58. 2. Another impression. *On yellow China paper.*

(780.) 58. 3. Another. *On yellow China paper.*

(781.) 59. 1. The Red-legged Crow. Chough. (p. 77, ed. 1797; p. 90, ed. 1826.) *On yellow China paper.*

(782.) 59. 2. Another impression. *On yellow China paper.*

(783.) 59. 3. Another. *On yellow China paper.*

(784.) 60. 1. The Magpie. First state. *Proof on paper.*

(785.) 60. 2. Another impression. Second state. (As at p. 75, ed. 1797.) A cutting from the first edition, 1797.

(786.) 60. 3. Another. Third state. (As at p. 92, ed. 1826.) *On white India paper.*

(787.) 60. 4. Another. *On yellow China paper.*

(788.) 60. 5. Another. *On yellow China paper.*

"Bewick's altered cuts will in after years be much sought after

by the curious, to see how very dexterously he managed to alter the various blocks for the better. No case more strongly proves this than the cut of the Magpie—striking out the rotten sticks, and making all the foreground light, delicate, and beautiful herbage. It is to be remembered that the first state of the block shows the state of Bewick's mind and views at the time, and also his capabilities; and how quickly and splendidly he progressed in the art in his bold and peculiar style." Mr. W. Garret.

"As a background to the cut of the Magpie," says Mr. Atkinson, "he has introduced the carcase of an old horse; and to this a tale is attached. A neighbour wanted a horse to go to Newburn with, and borrowed an old favourite of Bewick's father, under strict promise of good usage. He neglected the conditions and over-worked the horse, which died soon after, and my kind-hearted old friend used to step aside in going to school, to see and shed a tear over the old horse." Atkinson's Sketch of T. Bewick, p. 24.

(789.) 61. The Jay. (p. 80, ed. 1797; p. 94, ed. 1826.) *On yellow China paper.*

(790.) 62. Vignette. Cows Drinking. (p. 74, ed. 1797; p. 96, ed. 1826.) *On yellow China paper.*

"His power of giving each characteristic of animals, even at a distance, was extraordinary. It is exemplified in his distant flights of birds, which can always be recognized; and when he gives to them any cause of excitement, they are highly entertaining. As an illustration of this, I would call the attention of the reader to a very beautiful vignette at p. 109, vol. i. [p. 74, ed. 1797], of two cows drinking, above which we have most intelligibly depicted the futile attempts of a hawk to make his escape from the buffetings of two tyrannical crows; the magpies, like schoolboys, only being there to see the fun." Atkinson's Sketch of T. Bewick, p. 26.

(791.) 63. The Nut-cracker. (p. 79, ed. 1797; p. 97, ed. 1826.) *On yellow China paper.*

(792.) 64. 1. The Chatterer. (p. 83, ed. 1797; p. 98, ed. 1826.) *On yellow China paper.*

(793.) 64. 2. Another impression. *On yellow China paper.*

(794.) 65. 1. The Roller. (p. 85, ed. 1797; p. 100, ed. 1826.) *On yellow China paper.*

(795.) 65. 2. Another impression. *On yellow China paper.*

(796.) 66. The Golden Oriole. (p. 103, ed. 1826.) *On yellow China paper.*

(797.) 67. 1. The Starling. (p. 88, ed. 1797; p. 105, ed. 1826.) *On yellow China paper.*

(798.) 67. 2. Another impression. *On yellow China paper.*

(799.) 68. 1. The Brown Starling. (p. 108, ed. 1826.) *On yellow China paper.*

(800.) 68. 2. Another impression. *On yellow China paper.*

(801.) 69. 1. The Rose-coloured Starling, or Thrush. (p. 110, ed. 1826.) *On yellow China paper.*

(802.) 69. 2. Another impression. *On yellow China paper.*

(803.) 70. 1. The Missel Thrush. (p. 112, ed. 1826.) *On yellow China paper.*

(804.) 70. 2. Another impression. *On yellow China paper.*

(805.) 71. 1. The Throstle. (p. 100, ed. 1797; p. 114, ed. 1826.) *On yellow China paper.*

(806.) 71. 2. Another impression. *On yellow China paper.*

(807.) 72. 1. The Fieldfare. (p. 98, ed. 1797; p. 116, ed. 1826.) *On white India paper.*

(808.) 72. 2. Another impression. *On yellow China paper.*

(809.) 73. 1. The Red-wing. (p. 102, ed. 1797; p. 118, ed. 1826.) *On yellow China paper.*

(810.) 73. 2. Another impression. *On yellow China paper.*

(811.) 74. 1. The Blackbird. (p. 94, ed. 1797; p. 120, ed. 1826.) *Proof on paper.*

(812.) 74. 2. Another impression. *On yellow China paper.*

(813.) 74. 3. Another impression. *On yellow China paper.* From Mr. Sykes's Collection.

The background of the Blackbird is a view of Cherryburn, Bewick's birthplace.

(814.) 75. 1. The Ring Ouzel. (p. 92, ed. 1797; p. 122, ed. 1826.) *On yellow China paper.*

(815.) 75. 2. Another impression. *On yellow China paper.*

(816.) 76. 1. The Cuckoo. (p. 104, ed. 1797; p. 124, ed. 1826.) *On yellow China paper.*

(817.) 76. 2. Another impression. *On yellow China paper.*

(818.) 77. 1. The Wryneck. (p. 111, ed. 1797; p. 129, ed. 1826.) *On yellow China paper.*

(819.) 77. 2. Another impression. *On yellow China paper.*

(820.) 78. 1. The Black Woodpecker. (p. 134, ed. 1826.) *On yellow China paper.*

(821.) 78. 2. Another impression. *On yellow China paper.*

(822.) 79. 1. Vignette. Torturing a Dog. (p.

56, vol. ii. ed. 1804; p. 135, ed. 1826.) *On yellow China paper.*

(823.) 79. 2. Another impression. *On yellow China paper.* From Mr. Sykes's Collection.

"In this cut is seen 'a great hulking fellow' enjoying the cruel sport. Bewick, accompanied by his daughter Jane, watched for a long time to see how the leather leggings were fitted on as worn by a Tanner who lived in the Westgate, and whose costume is thus immortalized." Mr. R. Robinson.

(824.) 80. The Green Woodpecker. (p. 116, ed. 1797; p. 136, ed. 1826.) *On yellow China paper.*

(825.) 81. The Greater Spotted Woodpecker. (p. 118, ed. 1797; p. 138, ed. 1826.) *On yellow China paper.*

(826.) 82. 1. The Barred Woodpecker. (p. 140, ed. 1826.) *On yellow China paper.*

(827.) 82. 2. Another impression. *On yellow China paper.*

(828.) 83. 1. The Nuthatch. (p. 121, ed. 1797; p. 142, ed. 1826.) *On yellow China paper.*

(829.) 83. 2. Another impression. *On yellow China paper.*

(830.) 84. 1. The Hoopoe. (p. 123, ed. 1797; p. 144, ed. 1826.) *On yellow China paper.*

(831.) 84. 2. Another impression. *On yellow China paper.*

(832.) 85. 1. The Bee Eater. (p. 146, ed. 1826.) *On yellow China paper.*

(833.) 85. 2. Another impression. *On yellow China paper.*

(834.) 86. 1. The Creeper. (p. 125, ed. 1797; p. 148, ed. 1826.) *On yellow China paper.*

(835.) 86. 2. Another impression. *On yellow China paper.*

(836.) 86. 3. Another. *On yellow China paper.*

(837.) 87. 1. The Cross-bill. (p. 130, ed. 1797; p. 153, ed. 1826.) *On yellow China paper.*

(838.) 87. 2. Another impression. *On yellow China paper.*

(839.) 88. 1. The Parrot Cross-bill. (p. 157, ed. 1826.) *Proof on paper.*

On the back are some lines in the handwriting of Miss Jane Bewick, dated February, 1829.

(840.) 88. 2. Another impression. *On yellow China paper.*

(841.) 89. 1. The Grosbeak. (p. 133, ed. 1797; p. 159, ed. 1826.) *On yellow China paper.*

(842.) 89. 2. Another impression. *On yellow China paper.*

(843.) 90. The Pine Grosbeak. (p. 161, ed. 1826.) *On yellow China paper.*

(844.) 91. 1. Vignette. The Revengeful Beggars. (p. 106, vol. ii. ed. 1804; p. 162, ed. 1826.) *On yellow China paper.* From Mr. Sykes's Collection.

(845.) 91. 2. Another impression. *On yellow China paper.*

(846.) 92. 1. The Green Grosbeak. (p. 136, ed. 1797; p. 163, ed. 1826.) From the edition of the Figures of the Birds, 4to. Newcastle, 1817.

(847.) 92. 2. Another impression. *On white India paper.*

(848.) 92. 3. Another. *On yellow China paper.*

(849.) 92. 4. Another. *On yellow China paper.*

(850.) 93. Vignette. Ruins. (p. 232, vol. ii. ed. 1804; p. 164, ed. 1826.) *On yellow China paper.*

(851.) 94. 1. The Bull-finch. (p. 138, ed. 1797; p. 165, ed. 1826.) *On yellow China paper.*

(852.) 94. 2. Another impression. *On yellow China paper.*

(853.) 95. 1. The Bunting. (p. 141, ed. 1797; p. 168, ed. 1826.) *On yellow China paper.*

(854.) 95. 2. Another impression. *On yellow China paper.*

(855.) 96. Vignette. Waiting for Death. (p. 169, ed. 1826.) *Proof on paper.*

(856.) 97. 1. The Green-headed Bunting. (p. 170, ed. 1826.) *On yellow China paper.*

(857.) 97. 2. Another impression. *On yellow China paper.*

(858.) 98. 1. The Yellow Bunting. (p. 143, ed. 1797; p. 172, ed. 1826.) From the edition of the Figures of the Birds, 4to. Newcastle, 1817.

(859.) 98. 2. Another impression. *On yellow China paper.*

(860.) 98. 3. Another. *On yellow China paper.*

Considered by Bewick the most beautiful of all his cuts.

(861.) 99. 1. The Cirl Bunting. (p. 174, ed. 1826.) *On yellow China paper.*

(862.) 99. 2. Another impression. *On yellow China paper.*

(863.) 100. 1. The Black-headed Bunting. (p. 145, ed. 1797; p. 176, ed. 1826.) *On yellow China paper.*

(864.) 100. 2. Another impression. *On yellow China paper.*

(865.) 101. 1. The Snow Bunting. (p. 178, ed. 1826.) *On yellow China paper.*

(866.) 101. 2. Another impression. *On yellow China paper.*

(867.) 102. Vignette. The Fowler. (p. 232, ed. 1797; p. 180, ed. 1826.) *On yellow China paper.*

(868.) 103. 1. The Tawny Bunting. (p. 150, ed. 1797; p. 181, ed. 1826.) *On yellow China paper.*

(869.) 103. 2. Another impression. *On yellow China paper.*

(870.) 104. Vignette. Bird-nesting among Ruins. (p. 109, vol. ii. ed. 1804; p. 182, ed. 1826.) *On yellow China paper.* From Mr. Sykes's Collection.

(871.) 105. 1. Vignette. Diabolical. (p. 196, vol. ii. ed. 1804; p. 183, ed. 1826.) *Proof on paper.*

(872.) 105. 2. Another impression. *On yellow China paper.* From Mr. Sykes's Collection.

(873.) 106. 1. The Sparrow. (p. 154, ed. 1797; p. 184, ed. 1826.) *On yellow China paper.*

(874.) 106. 2. Another impression. *On yellow China paper.*

(875.) 107. 1. The Mountain Sparrow. (p. 158, ed. 1797; p. 187, ed. 1826.) *On yellow China paper.*

(876.) 107. 2. Another impression. *On yellow China paper.*

(877.) 108. 1. The Chaffinch. (p. 160, ed. 1797; p. 188, ed. 1826.) *On yellow China paper.*

(878.) 108. 2. Another impression. *On yellow China paper.*

(879.) 109. 1. The Mountain Finch. (p. 163, ed. 1797; p. 190, ed. 1826.) *On yellow China paper.*

(880.) 109. 2. Another impression. *On yellow China paper.*

(881.) 110. Vignette. Sheltering. (p. 191, ed. 1826.) Cutting from an edition.

(882.) 111. 1. The Goldfinch. (p. 165, ed. 1797; p. 192, ed. 1826.) *On yellow China paper.*

(883.) 111. 2. Another impression. *On yellow China paper.*

(884.) 112. 1. The Siskin. (p. 167, ed. 1797; p. 194, ed. 1826.) *On yellow China paper.*

(885.) 112. 2. Another impression. *On yellow China paper.*

(886.) 113. 1. Vignette. Ploughing. (p. 197, ed. 1826.) *On yellow China paper.*

(887.) 113. 2. Another impression. *On yellow China paper.*

(888.) 114. 1. The Greater Redpole. (p. 198, ed. 1826.) *On yellow China paper.*

(889.) 114. 2. Another impression. *On yellow China paper.*

(890.) 115. 1. The Lesser Redpole. (p. 174, ed. 1797; p. 200, ed. 1826.) *On yellow China paper.*

(891.) 115. 2. Another impression. *On yellow China paper.*

(892.) 116. 1. The Linnet. (p. 202, ed. 1826.) *On yellow China paper.*

(893.) 116. 2. Another impression. *On yellow China paper.*

(894.) 117. 1. The Mountain Linnet. (p. 204, ed. 1826.) *On yellow China paper.*

(895.) 117. 2. Another impression. *On yellow China paper.*

(896.) 118. 1. The Pied Fly-catcher. (p. 195, ed. 1797; p. 207, ed. 1826.) *On yellow China paper.*

(897.) 118. 2. Another impression. *On yellow China paper.*

(898.) 119. The Pied Fly-catcher, a variety. (p. 209, ed. 1826.) *On yellow China paper.*

(899.) 120. 1. The Spotted Fly-catcher. (p. 210, ed. 1826.) *Proof on paper.*

(900.) 120. 2. Another impression. *On yellow China paper.*

(901.) 120. 3. Another. *On yellow China paper.*

(902.) 121. 1. The Lark. (p. 178, ed. 1797; p. 213, ed. 1826.) *Proof on paper.*

(903.) 121. 2. Another impression. *On yellow China paper.*

(904.) 121. 3. Another. *On yellow China paper.*

(905.) 121. 4. Another. *On parchment.*

(906.) 121. 5. Another. *On vellum.*

(907.) 122. 1. The Field Lark. (p. 216, ed. 1826.) *On yellow China paper.*

(908.) 122. 2. Another impression. *On yellow China paper.*

(909.) 123. 1. The Tree Lark. (p. 218, ed. 1826.) *Proof on paper.*

(910.) 123. 2. Another impression. *On yellow China paper.*

(911.) 123. 3. Another. *On yellow China paper.*

(912.) 124. 1. The Titlark. ((p. 185, ed. 1797; p. 220, ed. 1826.) *Proof on paper.*

(913.) 124. 2. Another impression. *On yellow China paper.*

(914.) 124. 3. Another. *On yellow China paper.*

(915.) 124. 4. Another. *On yellow China paper.*

(916.) 125. 1. The Wood-lark. (p. 183, ed. 1797; p. 222, ed. 1826.) *Proof on paper.*

(917.) 125. 2. Another impression. *Proof on paper.*

(918.) 125. 3. Another. *On yellow China paper.*

(919.) 125. 4. Another. *On yellow China paper.*

(920.) 126. 1. Vignette. Man defending himself from a Dog. (p. 84, vol. ii. ed. 1804; p. 223, ed. 1826.) *Proof on paper.*

(921.) 126. 2. Another impression. *On yellow China paper.* From Mr. Sykes's Collection.

(922.) 127. 1. The Pied Wagtail. (p. 188, ed. 1797; p. 226, ed. 1826.) *On yellow China paper.*

(923.) 127. 2. Another impression. *On yellow China paper.*

(924.) 127. 3. Another. *On yellow China paper.*

(925.) 128. 1. The Grey Wagtail. (p 190, ed. 1797; p. 228, ed. 1826.) *On yellow China paper.*

(926.) 128. 2. Another impression. *On yellow China paper.*

(927.) 129. 1. The Yellow Wagtail. (p. 191, ed. 1797; p. 229, ed. 1826.) *On yellow China paper.*

(928.) 129. 2. Another impression. *On yellow China paper.*

(929.) 130. 1. The Nightingale. (p. 199, ed. 1797; p. 231, ed. 1826.) *On yellow China paper.*

(930.) 130. 2. Another impression. *On yellow China paper.*

(931.) 130. 3. Another. *On yellow China paper.*

(932.) 131. 1. The Dartford Warbler. (p. 203, ed. 1797; p. 234, ed. 1826.) Cutting from the ed. of 1826.

(933.) 131. 2. Another impression. *On white India paper.*

(934.) 131. 3. Another. *On yellow China paper.*

(935.) 131. 4. Another. *On yellow China paper.*

(936.) 131. 5. Another. *On yellow China paper.*

(937.) 132. 1. The Red-breast. (p. 204, ed. 1797; p. 235, ed. 1826.) From the edition of the Figures of the Birds, 4to. Newcastle, 1817.

(938.) 132. 2. Another impression. *On yellow China paper.*

(939.) 132. 3. Another. *On yellow China paper.*

(940.) 132. 4. Another. *On yellow China paper.*

(941.) 133. 1. Vignette. Youth and Age. (p. 202, ed. 1797; p. 238, ed. 1826.) *On yellow China paper.*

(942.) 133. 2. Another impression. *On yellow China paper.*

(943.) 134. 1. The Redstart. (p. 208, ed. 1797; p. 239, ed. 1826.) *On yellow China paper.*

(944.) 134. 2. Another impression. *On yellow China paper.*

(945.) 134. 3. Another. *On yellow China paper.*

(946.) 135. 1. The Passerine Warbler. (p. 212, ed. 1797; p. 243, ed. 1826.) *On yellow China paper.*

(947.) 135. 2. Another impression. *On yellow China paper.*

(948.) 136. 1. The Hedge Sparrow. (p. 213, ed. 1797; p. 244, ed. 1826.) *Proof on paper.*

(949.) 136. 2. Another impression. *On yellow China paper.*

(950.) 136. 3. Another. *On yellow China paper.*

(951.) 137. 1. The Reed Warbler. (p. 215, ed. 1797; p. 246, ed. 1826.) *Proof on paper.*

(952.) 137. 2. Another impression. *On yellow China paper.*

(953.) 137. 3. Another. *On yellow China paper.*

(954.) 138. 1. The Grasshopper Warbler. (p. 247, ed. 1826.) *On yellow China paper.*

(955.) 138. 2. Another impression. *On yellow China paper.*

(956.) 139. 1. The Black-cap. (p. 217, ed. 1797; p. 249, ed. 1826.) *On yellow China paper.*

(957.) 139. 2. Another impression. *On yellow China paper.*

(958.) 140. Vignette. Goose attacking a School-boy. (p. 310, vol. ii. ed. 1804; p. 250, ed. 1826.) *On yellow China paper.*

(959.) 141. 1. The White-throat. (p. 219, ed. 1797; p. 251, ed. 1826.) *On yellow China paper.*

(960.) 141. 2. Another impression. *On yellow China paper.*

(961.) 142. Vignette. The Brutal Driver. (p. 252, ed. 1826.) *On yellow China paper.*

(962.) 143. 1. The Lesser White-throat. (p. 253, ed. 1826.) *On yellow China paper.*

(963.) 143. 2. Another impression. *On yellow China paper.*

(964.) 144. The Yellow Wren. (p. 255, ed. 1826.) *On yellow China paper.*

(965.) 145. 1. The Willow Wren. (p. 222, ed. 1797; p. 257, ed. 1826.) *On yellow China paper.*

(966.) 145. 2. Another impression. *On yellow China paper.*

(967.) 146. The Chiff-chaff. (p. 258, ed. 1826.) *On yellow China paper.*

(968.) 147. 1. The Golden-crested Wren. (p. 224, ed. 1797; p. 260, ed. 1826.) *Proof on paper.*

(969.) 147. 2. Another impression. *On yellow China paper.*

(970.) 147. 3. Another. *On yellow China paper.*

(971.) 148. 1. The Wren. (p. 227, ed. 1797; p. 262, ed. 1826.) *On yellow China paper.*

(972.) 148. 2. Another impression. *On yellow China paper.*

(973.) 149. 1. Vignette. The Blind carrying the Lame. (p. xvi, vol. ii. ed. 1804; p. 263, ed. 1826.) *On white India paper.*

(974.) 149. 2. Another impression. *On yellow China paper.* From Mr. Sykes's Collection.

(975.) 150. 1. The Wheatear. (p. 229, ed. 1797; p. 264, ed. 1826.) *On yellow China paper.*

(976.) 150. 2. Another impression. *On yellow China paper.*

(977.) 151. 1. The Whinchat. (p. 231, ed. 1797; p. 266, ed. 1826.) *On yellow China paper.*

(978.) 151. 2. Another impression. *On yellow China paper.*

(979.) 152. Vignette. The Seed-watcher. (p. 267, ed. 1826.) *On yellow China paper.*

(980.) 153. 1. The Stone-chat. (p. 233, ed. 1797; p. 268, ed. 1826.) *On yellow China paper.*

(981.) 153. 2. Another impression. *On yellow China paper.*

(982.) 154. 1. The Greater Titmouse. (p. 237, ed. 1797; p. 272, ed. 1826.) *On yellow China paper.*

(983.) 154. 2. Another impression. *On yellow China paper.*

(984.) 155. 1. The Crested Titmouse. (p. 274, ed. 1826.) *On yellow China paper.*

(985.) 155. 2. Another impression. *On yellow China paper.*

(986.) 156. 1. The Blue Titmouse. (p. 239, ed. 1797; p. 276, ed. 1826.) *On yellow China paper.*

(987.) 156. 2. Another impression. *On yellow China paper.*

(988.) 157. Vignette. River scene. (p. 190, vol. ii. ed. 1804; p. 277, ed. 1826.) *On yellow China paper.*

(989.) 158. 1. The Coal Titmouse. (p. 241, ed. 1797; p. 278, ed. 1826.) *On yellow China paper.*

(990.) 158. 2. Another impression. *On yellow China paper.*

(991.) 159. 1. The Long-tailed Titmouse. (p. 243, ed. 1797; p. 279, ed. 1826.) *On yellow China paper.*

(992.) 159. 2. Another impression. *On yellow China paper.*

(993.) 160. 1. The Marsh Titmouse. (p. 242, ed. 1797; p. 282, ed. 1826.) *On yellow China paper.*

(994.) 160. 2. Another impression. *On yellow China paper.*

(995.) 161. 1. The Bearded Titmouse. (p. 246, ed. 1797; p. 283, ed. 1826.) *On white India paper.*

(996.) 161. 2. Another impression. *On yellow China paper.*

(997.) 161. 3. Another. *On yellow China paper.*

(998.) 162. 1. The Chimney Swallow. (p. 252, ed. 1797; p. 287, ed. 1826.) *On white India paper.*

(999.) 162. 2. Another impression. *On yellow China paper.*

(1000.) 163. The Martin. (p. 255, ed. 1797; p. 293, ed. 1826.) *On yellow China paper.*

(1001.) 164. The Sand Martin. (p. 258, ed. 1797; p. 295, ed. 1826.) *On yellow China paper.*

(1002.) 165. 1. The Swift. (p. 259, ed. 1797; p. 296, ed. 1826.) *On yellow China paper.*

(1003.) 165. 2. Another impression. *On yellow China paper.*

(1004.) 166. 1. The Pratincole. (p. 299, ed. 1826.) *Proof on paper.*

(1005.) 166. 2. Another impression. *On yellow China paper.*

(1006.) 166. 3. Another. *On yellow China paper.*

(1007.) 167. Vignette. Dog and Cat Carriage. (p. 301, ed. 1826.) *On yellow China paper.*

(1008.) 168. 1. The Night-jar. (p. 262, ed. 1797; p. 302, ed. 1826.) From the edition of the Figures of the Birds, 4to. Newcastle, 1817.

(1009.) 168. 2. Another impression. *On yellow China paper.*

(1010.) 169. Vignette. Hen and Ducklings. (p. 245, ed. 1797; p. 306, ed. 1826.) *On yellow China paper.* From Mr. Sykes's Collection.

(1011.) 170. 1. The Ring-dove. (p. 270, ed. 1797; p. 307, ed. 1826.) *On yellow China paper.*

(1012.) 170. 2. Another impression. *On yellow China paper.*

(1013.) 171. Vignette. Pointers. (p. 308, ed. 1826.) *On yellow China paper.*

(1014.) 172. 1. The Wild Pigeon. (p. 267, ed. 1797; p. 309, ed. 1826.) *On yellow China paper.*

(1015.) 172. 2. Another impression. *On yellow China paper.*

(1016.) 173. Vignette. Ploughing and Milking. (p. 311, ed. 1826.) *On yellow China paper.*

(1017.) 174. 1. The Turtle-dove. (p. 272, ed. 1797; p. 312, ed. 1826.) *On yellow China paper.*

(1018.) 174. 2. Another impression. *On yellow China paper.*

(1019.) 175. 1. Vignette. Cocks fighting. (p. 281, ed. 1797; p. 315, ed. 1826.) *On yellow China paper.*

(1020.) 175. 2. Another impression. *On yellow China paper.*

(1021.) 175. 3. Another. *On yellow China paper.* From Mr. Sykes's Collection.

(1022.) 176. 1. The Domestic Cock. (p. 276, ed. 1797; p. 316, ed. 1826.) *Proof on paper.*

(1023.) 176. 2. Another impression. *Proof on paper.*

(1024.) 176. 3. Another. *Proof on paper.*

(1025.) 176. 4. Another. On an original Prospectus of the First Edition of the Land Birds. *On drawing paper.* From Mr. W. Garret.

(1026.) 176. 5. Another. On a similar Prospectus. *On drawing paper.*

(1027.) 176. 6. Another. On a page of Charnley's Catalogue of Books, Newcastle, 1817.

(1028.) 176. 7. Another. On a similar page.

(1029.) 176. 8. Another. From the Edition of the cuts, 8vo. Newcastle, 1800.

(1030.) 176. 9. Another. From the Edition of the Cuts, 4to. Newcastle, 1817.

(1031.) 176. 10. Another. *On white India paper.*

(1032.) 176. 11. Another. *On yellow China paper.*

(1033.) 176. 12. Another. *On yellow China paper.*

(1034.) 176. 13. Another. *On parchment.*

(1035.) 176. 14. Another. *On vellum.*

(1036.) 177. 1. The Pheasant. (p. 282, ed. 1797; p. 321, ed. 1826.) *Proof on paper.*

(1037.) 177. 2. Another impression. On an original Prospectus of the First Edition of the

Land Birds. *On drawing paper.* From Mr. W. Garret.

(1038.) 177. 3. Another. On a similar Prospectus. *On drawing paper.*

(1039.) 177. 4. Another. From the Edition of the Cuts, 4to. Newcastle, 1817.

(1040.) 177. 5. Another. *On white India paper.*

(1041.) 177. 6. Another. *On yellow China paper.*

(1042.) 177. 7. Another. *On yellow China paper.*

(1043.) 177. 8. Another. *On parchment.*

(1044.) 177. 9. A proof leaf of an edition of the first volume of the Birds, containing a portion of the description of the Pheasant, at the bottom of which Bewick has written "Morgan's Royal @ £4. 4*s.* ℔ Ream." From Mr. W. Garret.

(1045.) 178. 1. The Turkey. (p. 286, ed. 1797; p. 325, ed. 1826.) On a page of Charnley's Catalogue of Books. Newcastle, 1817.

(1046.) 178. 2. Another impression. On a similar page.

(1047.) 178. 3. Another. With vignette of a Husbandman going to his work. (p. 300, ed. 1797; p. 219, ed. 1826.) From the Edition of the Cuts, 8vo. Newcastle, 1800.

(1048.) 178. 4. Another. From the Edition of the Cuts, 4to. Newcastle, 1817.

(1049.) 178. 5. Another. On a leaf from the first edition.

(1050.) 178. 6. Another. *On white India paper.*

(1051.) 178. 7. Another. *On yellow China paper.*

(1052.) 178. 8. Another. *On yellow China paper.*

(1053.) 178. 9. Another. *On vellum.*

(1054.) 178. 10. Another. *On parchment.*

(1055.) 179. Vignette. The Ring. (p. 327, ed. 1826.) *On yellow China paper.* From Mr. Sykes's Collection.

(1056.) 180. 1. The Peacock. (p. 289, ed. 1797; p. 328, ed. 1826.) *Proof on paper.*

(1057.) 180. 2. Another impression. From the Edition of the Cuts, 8vo. Newcastle, 1800.

(1058.) 180. 3. Another. On the Frontispiece to "The Works of Thomas Bewick. Vol. III. Land Birds. Newcastle: Printed for Emerson Charnley, Bigg-Market, By S. Hodgson, Union-Street. MDCCCXXII." *Large paper.*

(1059.) 180. 4. Another. On a similar frontispiece. *On small paper.*

(1060.) 180. 5. Another. *On white India paper.*

(1061.) 180. 6. Another. *On yellow China paper.*

(1062.) 180. 7. Another. *On yellow China paper.* From Mr. Sykes's Collection.

(1063.) 180. 8. Another. *On yellow China paper.*

(1064.) 180. 9. Another. *On vellum.*

(1065.) 181. 1. Vignette. The Beggar and his Dog. (p. 27, vol. ii. ed. 1804; p. 331, ed. 1826.) On Title of "The Works of Thomas Bewick. Vol. III. Land Birds. Newcastle: Printed for Emerson Charnley, Bigg-Market, By S. Hodgson, Union-Street. MDCCCXXII." *Large paper.*

(1066.) 181. 2. Another impression. On a similar title. *On small paper.*

(1067.) 181. 3. Another. *On yellow China paper.* From Mr. Sykes's Collection.

(1068.) 182. 1. The Pintado. (p. 293, ed. 1797; p. 332, ed. 1826.) *On yellow China paper.*

(1069.) 182. 2. Another impression. *On yellow China paper.*

"Bewick drew this bird from a living specimen at Elswick Hall, near Newcastle. Accompanied by his daughter Jane, then a child, he made the sketch whilst out walking, between five and six o'clock on a fine summer morning. The gate of the yard being fast, he had to climb over the wall to obtain an entrance, and has represented this incident in the background to the cut. Though very minute, the resemblance to himself of the figure on the wall is quite perfect." Mr. R. Robinson.

(1070.) 183. 1. Vignette. Hen attacking a Dog. (p. 333, ed. 1826.) *On yellow China paper.*

(1071.) 183. 2. Another impression. *On yellow China paper.*

(1072.) 184. 1. The Wood Grouse. (p. 295, ed. 1797; p. 335, ed. 1826.) With a vignette of a Cottage. From the Edition of the Cuts, 8vo. Newcastle, 1800.

(1073.) 184. 2. Another impression. *On yellow China paper.*

(1074.) 184. 3. Another. *On yellow China paper.*

(1075.) 184. 4. Another. *On yellow China paper.*

(1076.) 185. 1. The Black Grouse. (p. 298, ed. 1797; p. 338, ed. 1826.) *On yellow China paper.*

(1077.) 185. 2. Another impression. *On yellow China paper.*

1078.) 186. Vignette. Blind Man and Boy. "Keep on this side." (p. xxvi, ed. 1797; p. 340, ed. 1826.) *On yellow China paper.*

(1079.) 187. 1. The Red Grouse. (p. 301, ed. 1797; p. 341, ed. 1826.) *On yellow China paper.*

(1080.) 187. 2. Another impression. *On yellow China paper.*

(1081.) 188. 1. The White Grouse. (p. 303, ed. 1797; p. 343, ed. 1826.) *On yellow China paper.*

(1082.) 188. 2. Another impression. *On yellow China paper.*

(1083.) 189. 1. The Red-legged Partridge. (p. 345, ed. 1826.) *On yellow China paper.*

(1084.) 189. 2. Another impression. *On yellow China paper.*

(1085.) 190. 1. The Partridge. (p. 305, ed. 1797; p. 348, ed. 1826.) From the Edition of the Cuts, 4to. Newcastle, 1817.

(1086.) 190. 2. Another impression. *On yellow China paper.*

(1087.) 190. 3. Another. *On yellow China paper.*

(1088.) 191. 1. The Quail. (p. 308, ed. 1797; p. 351, ed. 1826.) *On yellow China paper.*

(1089.) 191. 2. Another impression. *On yellow China paper.*

(1090.) 192. 1. The Great Bustard. (p. 314, ed. 1797; p. 355, ed. 1826.) *On yellow China paper.*

(1091.) 192. 2. Another impression. *On yellow China paper.*

(1092.) 192. 3. Another. *On yellow China paper.*

(1093.) 193. 1. The Little Bustard. (p. 318, ed. 1797; p. 359, ed. 1826.) *On yellow China paper.*

(1094.) 193. 2. Another impression. *On yellow China paper.*

(1095.) 194. 1. The Great Plover. (p. 321, ed. 1797; p. 362, ed. 1826.) With vignette of a Cottage (p. 333, ed. 1797; p. 205, ed. 1826). From the Edition of the Cuts, 8vo. Newcastle, 1800.

(1096.) 194. 2. Another impression. *On yellow China paper.*

(1097.) 194. 3. Another. *On yellow China paper.*

(1098.) 194. 4. Another. *On yellow China paper.*

(1099.) 195. Vignette. The Pack horse. (p. 364, ed. 1826.) *On yellow China paper.*

(1100.) 196. 1. The Long-legged Plover. (p. 4, vol. ii. ed. 1804; p. 365, ed. 1826.) *On yellow China paper.*

(1101.) 196. 2. Another impression. *On yellow China paper.*

(1102.) 197. 1. Vignette. Sportsman crossing a river on stilts. (p. 5, vol. ii. ed. 1804; p. 366, ed. 1826.) *On yellow China paper.*

(1103.) 197. 2. Another impression. *On yellow China paper.*

(1104.) 198. 1. The Golden Plover. (p. 329, ed. 1797; p. 367, ed. 1826.) With vignette of a Fountain. (p. 330, ed. 1797; p. 194, vol. ii. ed. 1826.) From the Edition of the Cuts, 8vo. Newcastle, 1800.

(1105.) 198. 2. Another impression. *On yellow China paper.*

(1106.) 199. 1. The Dotterel. (p. 332, ed. 1797; p. 369, ed. 1826.) With vignette of a Rivulet. From the Edition of the Cuts, 8vo. Newcastle, 1800.

(1107.) 199. 2. Another impression. *On yellow China paper.*

(1108.) 199. 3. Another. *On yellow China paper.*

(1109.) 200. 1. Vignette. Sow and her young ones in the Flower Garden. (p. 370, ed. 1826.) *Proof on paper.*

(1110.) 200. 2. Another impression. *On yellow China paper.*

(1111.) 201. 1. The Ring Dotterel. (p. 334, ed. 1797; p. 371, ed. 1826.) *On yellow China paper.*

(1112.) 201. 2. Another impression. *On yellow China paper.*

(1113.) 202. Vignette. The Birdcatcher. (p. 374, ed. 1826.) *On yellow China paper.*

(1114.) 203. 1. The Sanderling. (p. 1, vol. ii. ed. 1804; p. 375, ed. 1826.) *On yellow China paper.*

(1115.) 203. 2. Another impression. *On yellow China paper.*

(1116.) 204. The Anthus Richardi. (p. 379, ed. 1826.) On a proof page of that edition.

(1117.) 205. 1. Vignette. Cottage in the Snow. (p. 380, ed. 1826.) *On yellow China paper.*

(1118.) 205. 2. Another impression. *On yellow China paper.*

(1119.) 206. The Least Willow Wren. (p. 381, ed. 1826.) From the Edition of the Cuts, 4to. Newcastle, 1825.

Vol. II. (Water Birds.)

(1120.) 207. 1. Vignette. Boys launching Boats. (Title-page, edd. 1804 and 1826.) *Proof on paper.*

(1121.) 207. 2. Another impression. On a proof-title of the Third Edition. Newcastle, 1809. *On yellow China paper.*

(1122.) 208. 1. Vignette. The Old Soldiers' Recognition. (p. v, ed. 1804; p. vii, ed. 1826.) *Proof on paper.*

(1123.) 208. 2. Another impression. *Proof on paper.*

(1124.) 208. 3. Another. *Proof on paper.*

(1125.) 209. Vignette. Old Horseman. (p. xvii, ed. 1804; p. xix, ed. 1826.) *Proof on paper.*

(1126.) 210. Vignette. The ascent to the Moon. (p. 35, ed. 1804; p. 2, ed. 1826.) *On yellow China paper.*

(1127.) 211. 1. The Crane. (p. 29, ed. 1804; p. 3, ed. 1826.) *On yellow China paper.*

(1128.) 211. 2. Another impression. *On yellow China paper.*

(1129.) 212. The Stork. (p. 32, ed. 1804; p. 6, ed. 1826.) *On yellow China paper.*

(1130.) 213. 1. The Heron. (p. 37, ed. 1804; p. 9, ed. 1826.) *On yellow China paper.*

(1131.) 213. 2. Another impression. *On yellow China paper.*

(1132.) 214. The Night Heron. (p. 43, ed. 1804; p. 14, ed. 1826.) *On yellow China paper.*

(1133.) 215. 1. The Little Egret. (p. 45, ed. 1804; p. 17, ed. 1826.) *On yellow China paper.*

(1134.) 215. 2. Another impression. *On yellow China paper.*

(1135.) 216. The Little White Heron. (p. 19, ed. 1826.) *On yellow China paper.*

(1136.) 217. 1. The Bittern. (p. 47, ed. 1804; p. 22, ed. 1826.) *Proof on paper.*

(1137.) 217. 2. Another impression. On frontispiece to "The Works of Thomas Bewick. Vol. IV. Water Birds. Newcastle: Printed for Emerson Charnley, Bigg-Market, by S. Hodgson, Union-Street. MDCCCXXII." *Large paper.*

(1138.) 217. 3. Another. On a similar frontispiece. *Large paper.*

(1139.) 217. 4. Another. On a similar frontispiece. *On small paper.*

(1140.) 217. 5. Another. *On white India paper.*

(1141.) 217. 6. Another. *On yellow China paper.*

(1142.) 217. 7. Another. *On yellow China paper.*

(1143.) 218. 1. The Little Bittern. (p. 25, ed. 1826.) *On yellow China paper.*

(1144.) 218. 2. Another impression. *On yellow China paper.*

(1145.) 219. 1. Vignette. River scene. Ships taking in coals. (p. 26, ed. 1826.) *On yellow China paper.*

(1146.) 219. 2. Another impression. *On yellow China paper.*

(1147.) 220. 1. The Female Little Bittern. (p. 51, ed. 1804; p. 27, ed. 1826.) *On yellow China paper.*

(1148.) 220. 2. Another impression. *On yellow China paper.*

(1149.) 221. The Spoonbill. (p. 25, ed. 1804; p. 29, ed. 1826.) *On yellow China paper.*

(1150.) 222. 1. Vignette. The Broken Branch. (p. 31, ed. 1804; p. 31, ed. 1826.) *On yellow China paper.*

(1151.) 222. 2. Another impression. *On yellow China paper.*

(1152.) 223. Vignette. River scene. (p. 23, ed. 1804; p. 32, ed. 1826.) *On yellow China paper.*

(1153.) 224. The Glossy Ibis. (p. 33, ed. 1826.) *On yellow China paper.*

(1154.) 225. 1. The Curlew. (p. 54, ed. 1804; p. 36, ed. 1826.) *On yellow China paper.*

(1155.) 225. 2. Another impression. *On yellow China paper.*

(1156.) 226. 1. The Whimbrel. (p. 57, ed. 1804; p. 38, ed. 1826.) *On yellow China paper.*

(1157.) 226. 2. Another impression. *On yellow China paper.*

(1158.) 227. 1. Vignette. Shooting scene. (p. 58, ed. 1804; p. 39, ed. 1826.) *On yellow China paper.*

(1159.) 227. 2. Another impression. *On yellow China paper.* From Mr. Sykes's Collection.

(1160.) 228. 1. The Pigmy Curlew. (p. 40, ed. 1826.) *On yellow China paper.*

(1161.) 228. 2. Another impression. *On yellow China paper.*

(1162.) 229. 1. The Woodcock. (p. 60, ed. 1804; p. 43, ed. 1826.) *On white India paper.*

(1163.) 229. 2. Another impression. *On yellow China paper.*

(1164.) 229. 3. Another. *On yellow China paper.*

"In drawing the Birds, his sketches of the Woodcock and Corncrake were from living specimens. The former of these is quite the perfection of his complication of talent, displaying his usual intricate knowledge of the habits of the bird, in the character of the background, unrivalled facility of pencil in his design, and a skill that cannot easily be equalled in engraving it." Atkinson's Sketch of T. Bewick, p. 27.

(1165.) 230. Vignette. The Springe. (p. 79, ed. 1804; p. 48, ed. 1826.) *On yellow China paper.*

(1166.) 231. 1. The Common Snipe. (p. 68, ed. 1804; p. 50, ed. 1826.) *On white India paper.*

(1167.) 231. 2. Another impression. *On yellow China paper.*

(1168.) 231. 3. Another. *On yellow China paper.*

(1169.) 232. 1. The Judcock. (p. 73, ed. 1804; p. 54, ed. 1826.) *On yellow China paper.*

(1170.) 232. 2. Another impression. *On yellow China paper.*

(1171.) 233. 1. The Godwit. (p. 78, ed. 1804; p. 59, ed. 1826.) *On yellow China paper.*

(1172.) 233. 2. Another impression. *On yellow China paper.*

(1173.) 234. 1. Vignette. Fishing in the rain. (p. 41, ed. 1804; p. 60, ed. 1826.) *Proof on paper.*

(1174.) 234. 2. Another impression. *Proof on paper.*

(1175.) 234. 3. Another. *On yellow China paper.*

(1176.) 235. 1. The Red Godwit. (p. 80, ed. 1804; p. 61, ed. 1826.) *On yellow China paper.*

(1177.) 235. 2. Another impression. *On yellow China paper.*

(1178.) 236. 1. The Cinereous Godwit. (p. 63, ed. 1826.) *On yellow China paper.*

(1179.) 236. 2. Another impression. *On yellow China paper.*

(1180.) 237. Vignette. Coast scene. Fishwomen. (p. 6, ed. 1804; p. 66, ed. 1826.) *On yellow China paper.*

(1181.) 238. 1. The Greenshank. (p. 86, ed. 1804; p. 67, ed. 1826.) *On yellow China paper.*

(1182.) 238. 2. Another impression. *On yellow China paper.*

(1183.) 239. The Spotted Redshank. (p. 88, ed. 1804; p. 69, ed. 1826.) *On yellow China paper.*

(1184.) 240. 1. The Redshank. (p. 91, ed. 1804; p. 71, ed. 1826.) *On yellow China paper.*

(1185.) 240. 2. Another impression. *On yellow China paper.*

(1186.) 241. 1. Vignette. River scene. Old angler "fettling" his hooks. (p. 50, ed. 1804; p. 73, ed. 1826.) Cutting from an edition.

(1187.) 241. 2. Another impression. *On yellow China paper.*

(1188.) 241. 3. Another. *On yellow China paper.*

(1189.) 242. 1. The Ruff. (p. 95, ed. 1804; p. 75, ed. 1826.) *On yellow China paper.*

(1190.) 242. 2. Another impression. *On yellow China paper.*

(1191.) 243. 1. The Lapwing. (p. 324, vol. i. ed. 1797; p. 79, ed. 1826.) *On yellow China paper.*

(1192.) 243. 2. Another impression. *On yellow China paper.*

(1193.) 243. 3. Another. *On yellow China paper.*

(1194.) 244. 1. Vignette. Man creeping along a tree to cross a stream. (p. 3, ed. 1804; p. 82, ed. 1826.) *On yellow China paper.*

(1195.) 244. 2. Another impression. *On yellow China paper.*

(1196.) 244. 3. Another. *On yellow China paper.*

(1197.) 245. 1. The Grey Plover. (p. 83, ed. 1826.) *Proof on paper.*

(1198.) 245. 2. Another impression. *On yellow China paper.*

(1199.) 245. 3. Another. *On yellow China paper.*

(1200.) 246. The Green Sandpiper. (p. 100, ed. 1804; p. 85, ed. 1826.) *On yellow China paper.*

(1201.) 247. 1. The Knot. (p. 75, ed. 1804; p. 88, ed. 1826.) *On white India paper.*

(1202.) 247. 2. Another impression. *On yellow China paper.*

(1203.) 248. The Red Sandpiper. (p. 90, ed. 1826.) *On yellow China paper.*

(1204.) 249. 1. Vignette. Partridge shooting. (p. 82, ed. 1804; p. 92, ed. 1826.) *On yellow China paper.*

(1205.) 249. 2. Another impression. *On yellow China paper.*

(1206.) 250. 1. The Common Sandpiper. (p. 104, ed. 1804; p. 93, ed. 1826.) *On yellow China paper.*

(1207.) 250. 2. Another impression. *On yellow China paper.*

(1208.) 251. The Red-legged Sandpiper. (p. 113, ed. 1804; p. 99, ed. 1826.) *On yellow China paper.*

(1209.) 252. The Dunlin. (p. 117, ed. 1804; p. 102, ed. 1826.) *On yellow China paper.*

(1210.) 253. The Purre. (p. 119, ed. 1804; p. 104, ed. 1826.) *On yellow China paper.*

(1211.) 254. The Turnstone. (p. 124, ed. 1804; p. 108, ed. 1826.) *On yellow China paper.*

(1212.) 255. 1. Vignette. Moonlight scene at sea. (p. 125, ed. 1804; p. 109. ed. 1826.) *On yellow China paper.*

(1213.) 255. 2. Another impression. *On yellow China paper.*

"He could never, he said, please himself in his representations of water in a state of motion, and a horse galloping. His taste must have been fastidious indeed, if that beautiful moonlight scene at sea, the river scene at p. 126, the sea breaking among the rocks at pp. 168, or 177, or 200, or 216, or the rippling of the water as it laves the feet of the old fisherman at p. 95, did not satisfy him." Atkinson's Sketch of T. Bewick, p. 26.

(1214.) 256. The Turnstone. (p. 126, ed. 1804; p. 110, ed. 1826.) *On yellow China paper.*

(1215.) 257. 1. The Oyster-catcher. (p. 7, ed. 1804; p. 113, ed. 1826.) *On yellow China paper.*

(1216.) 257. 2. Another impression. *On yellow China paper.*

(1217.) 258. 1. The Avoset. (p. 158, ed. 1804; p. 116, ed. 1826.) *On yellow China paper.*

(1218.) 258. 2. Another impression. *On yellow China paper.*

(1219.) 259. 1. The Water Ouzel. (p. 16, ed. 1804; p. 118, ed. 1826.) *On yellow China paper.*

(1220.) 259. 2. Another impression. *On yellow China paper.*

(1221.) 260. 1. Vignette. River scene. (p. 18, ed. 1804; p. 120, ed. 1826.) *On yellow China paper.*

(1222.) 260. 2. Another impression. *On yellow China paper.*

(1223.) 261. 1. The King-fisher. (p. 19, ed. 1804; p. 121, ed. 1826.) *On yellow China paper.*

(1224.) 261. 2. Another impression. *On yellow China paper.*

(1225.) 262. Vignette. "A wonderful fish." (p. 373, ed. 1804; p. 124, ed. 1826.) *On yellow China paper.*

(1226.) 263. 1. The Water Rail. (p. 13, ed. 1804; p. 126, ed. 1826.) *On yellow China paper.*

(1227.) 263. 2. Another impression. *On yellow China paper.*

(1228.) 264. 1. The Land Rail. Corn Crake. (p. 311, vol. i. ed. 1797; p. 130, ed. 1826.) *On yellow China paper.*

(1229.) 264. 2. Another impression. *On yellow China paper.*

(1230.) 264. 3. Another. *On yellow China paper.*

(1231.) 265. 1. The Spotted Rail. Water Crake. (p. 10, ed. 1804; p. 132, ed. 1826.) *On yellow China paper.*

(1232.) 265. 2. Another impression. *On yellow China paper.*

(1233.) 266. 1. The Little Gallinule. (p. 134, ed. 1826.) *On yellow China paper.*

(1234.) 266. 2. Another impression. *On yellow China paper.*

(1235.) 267. 1. The Olivaceous Gallinule. (p. 136, ed. 1826.) *On yellow China paper.*

(1236.) 267. 2. Another impression. *On yellow China paper.*

(1237.) 268. 1. The Common Gallinule. Water Hen. (p. 128, ed. 1804; p. 137, ed. 1826.) *On yellow China paper.*

(1238.) 268. 2. Another impression. *On yellow China paper.*

(1239.) 269. 1. Vignette. River scene. (p. 107, ed. 1804; p. 140, ed. 1826.) *On yellow China paper.*

(1240.) 269. 2. Another impression. *On yellow China paper.*

(1241.) 270. 1. The Coot. (p. 133, ed. 1804; p. 141, ed. 1826.) *On yellow China paper.*

(1242.) 270. 2. Another impression. *On yellow China paper.*

(1243.) 271. 1. Vignette. River scene. Tide out. (p. 144, ed. 1826.) *On white India paper.*

(1244.) 271. 2. Another impression. *On yellow China paper.*

(1245.) 271. 3. Another. *On yellow China paper.* From Mr. Sykes's Collection.

(1246.) 272. The Grey Phalarope. (p. 140, ed. 1804; p. 147, ed. 1826.) *On yellow China paper.*

(1247.) 273. The Red-necked Phalarope. (p. 149, ed. 1826.) *On yellow China paper.*

(1248.) 274. 1. The Great-Crested Grebe. (p. 145, ed. 1804; p. 153, ed. 1826.) *On yellow China paper.*

(1249.) 274. 2. Another impression. *On yellow China paper.*

(1250.) 275. The Tippet Grebe. (p. 147, ed. 1804; p. 155, ed. 1826.) *On yellow China paper.*

(1251.) 276. Vignette. The Abstracted Waterman. (p. 99, ed. 1804; p. 156, ed. 1826.) *On yellow China paper.*

(1252.) 277. 1. The Eared Grebe. (p. 157, ed. 1826.) *On yellow China paper.*

(1253.) 277. 2. Another impression. *On yellow China paper.*

(1254.) 278. 1. Vignette. Coast scene. (p. 144, ed. 1804; p. 158, ed. 1826.) *On yellow China paper.*

(1255.) 278. 2. Another impression. *On yellow China paper.*

(1256.) 279. 1. The Dusky Grebe. (p. 150, ed. 1804; p. 159, ed. 1826.) *On yellow China paper.*

(1257.) 279. 2. Another impression. *On yellow China paper.*

(1258.) 279. 3. Another. *On yellow China paper.*

(1259.) 280. 1. Vignette. "Little House" and Pig. (p. 285, vol. i. ed. 1797.) On a leaf from the first ed. of vol. i., not inked.

This leaf must have been in one of the copies sold between Thursday, the day of publication, and the following Sunday, when Bewick employed one of his apprentices to ink over a prominent portion of this cut in all the copies then remaining unsold.

(1260.) 280. 2. Another impression. First state. *Proof on paper, not inked.*

(1261.) 280. 3. Another. *Proof on paper, not inked.*

(1262.) 280. 4. Another. *Proof on paper, not inked.*

(1263.) 280. 5. Another. *Proof on paper, not inked.*

(1264.) 280. 6. Another. Second state. (Altered as at p. 160, ed. 1826.) Cutting from an edition.

(1265.) 280. 7. Another. Cutting from an edition.

(1266.) 280. 8. Another. *On white India paper.*

(1267.) 280. 9. Another. *On yellow China paper.*

(1268.) 280. 10. Another. *On yellow China paper.* From Mr. Sykes's Collection.

(1269.) 281. 1. The Red-necked Grebe. (p. 152, ed. 1804; p. 161, ed. 1826.) *On yellow China paper.*

(1270.) 281. 2. Another impression. *On yellow China paper.*

(1271.) 282. 1. Vignette. "Justissima tellus." (p. 157, ed. 1804.) *Proof on paper.*

(1272.) 282. 2. Another impression. *On yellow China paper.*

(1273.) 283. 1. Vignette. Coast scene. (p. 162, ed. 1826.) *On yellow China paper.*

(1274.) 283. 2. Another impression. *On yellow China paper.*

(1275.) 284. The Little Grebe. (p. 154, ed. 1804; p. 163, ed. 1826.) *On yellow China paper.*

(1276.) 285. The Foolish Guillemot. (p. 175, ed. 1804; p. 166, ed. 1826.) *On yellow China paper.*

(1277.) 286. 1. The Lesser Guillemot. (p. 177, ed. 1804; p. 168, ed. 1826.) *Proof on paper.*

(1278.) 286. 2. Another impression. *On yellow China paper.*

(1279.) 287. 1. The Black Guillemot. (p. 179, ed. 1804; p. 170, ed. 1826.) *On yellow China paper.*

(1280.) 287. 2. Another impression. *On yellow China paper.*

(1281.) 288. 1. Vignette. Arctic Regions. (p. 230, ed. 1804; p. 171, ed. 1826.) *On yellow China paper.*

(1282.) 288. 2. Another impression. *On yellow China paper.*

(1283.) 289. 1. Vignette. Sawyers. (p. 131, ed. 1804; p. 172, ed. 1826.) *On white India paper.*

(1284.) 289. 2. Another impression. *On yellow China paper.*

(1285.) 289. 3. Another. *On yellow China paper.*

(1286.) 290. 1. Vignette. Wild coast with wreck. (p. 138, ed. 1804; p. 173, ed. 1826.) *On yellow China paper.*

(1287.) 290. 2. Another impression. *On yellow China paper.*

(1288.) 291. 1. The Great Northern Diver. (p. 183, ed. 1804; p. 174, ed. 1826.) *On yellow China paper.*

(1289.) 291. 2. Another impression. *On yellow China paper.*

(1290.) 292. 1. Vignette. Moonlight at sea. (p. 194, ed. 1804; p. 175, ed. 1826.) *On yellow China paper.*

(1291.) 292. 2. Another impression. *On yellow China paper.*

(1292.) 293. The Lesser Imber. (p. 187, ed. 1804; p. 176, ed. 1826.) *On yellow China paper.*

(1293.) 294. The Red-throated Diver. (p. 193, ed. 1804; p. 177, ed. 1826.) *On yellow China paper.*

(1294.) 295. The First Speckled Diver. (p. 189, ed. 1804; p. 179, ed. 1826.) *On yellow China paper.*

(1295.) 296. The Second Speckled Diver. (p. 191, ed. 1804; p. 180, ed. 1826.) *On yellow China paper.*

(1296.) 297. 1. Vignette. The ship-wrecked Sailor. (p. 182, ed. 1804; p. 180, ed. 1826.) *On yellow China paper.*

(1297.) 297. 2. Another impression. *On yellow China paper.*

(1298.) 298. 1. The Common Tern. (p. 199, ed. 1804; p. 185, ed. 1826.) *On yellow China paper.*

(1299.) 298. 2. Another impression. *On yellow China paper.*

(1300.) 299. 1. The Lesser Tern. (p. 201, ed. 1804; p. 187, ed. 1826.) *On yellow China paper.*

(1301.) 299. 2. Another impression. *On yellow China paper.*

(1302.) 300. 1. Vignette. The Sailor and his Family. (p. 188, ed. 1826.) *On yellow China paper.*

(1303.) 300. 2. Another impression. *On yellow China paper.* From Mr. Sykes's Collection.

(1304.) 301. 1. The Sandwich Tern. (p. 204, ed. 1804; p. 189, ed. 1826.) *On yellow China paper.*

(1305.) 301. 2. Another impression. *On yellow China paper.*

(1306.) 302. 1. The Roseate Tern. (p. 192, ed. 1826.) *Proof on paper.*

(1307.) 302. 2. Another impression. *On yellow China paper.*

(1308.) 302. 3. Another. *On yellow China paper.*

(1309.) 303. 1. Vignette. Fishing scene. (p. 52, ed. 1804; p. 193, ed. 1826.) *Proof on paper.*

(1310.) 303. 2. Another impression. *Proof on paper.*

(1311.) 303. 3. Another. *On yellow China paper.*

(1312.) 303. 4. Another. *On yellow China paper.*

(1313.) 304. Vignette. A fountain. (p. 330, vol. i. ed. 1797; p. 194, ed. 1826.) *On yellow China paper.*

(1314.) 305. 1. The Black Tern. (p. 195, ed. 1826.) *Proof on paper.*

(1315.) 305. 2. Another impression. *On yellow China paper.*

(1316.) 305. 3. Another. *On yellow China paper.*

(1317.) 306. 1. Vignette. Iceland. (p. 188, ed. 1804; p. 196, ed. 1826.) *On yellow China paper.*

(1318.) 306. 2. Another impression. *On yellow China paper.*

(1319.) 307. 1. The Black-backed Gull. (p. 212, ed. 1804; p. 201, ed. 1826.) *On yellow China paper.*

(1320.) 307. 2. Another impression. *On yellow China paper.*

(1321.) 308. 1. Vignette. The Glutton. (p. 211, ed. 1804; p. 202, ed. 1826.) *On yellow China paper.*

(1322.) 308. 2. Another impression. *On yellow China paper.*

(1323.) 309. 1. The Wagel. (p. 216, ed. 1804; p. 203, ed. 1826.) *On yellow China paper.*

(1324.) 309. 2. Another impression. *On yellow China paper.*

(1325.) 310. 1. Vignette. Fowling on the shore. (p. 204, ed. 1826.) *On yellow China paper.*

(1326.) 310. 2. Another impression. *On yellow China paper.*

(1327.) 311. 1. The Lesser Black-backed Gull. (p. 205, ed. 1826.) *On yellow China paper.*

(1328.) 311. 2. Another impression. *On yellow China paper.*

(1329.) 312. 1. The Herring Gull. (p. 207, ed. 1826.) *On yellow China paper.*

(1330.) 312. 2. Another impression. *On yellow China paper.*

(1331.) 313. The Young Glaucous Gull. (p. 212, ed. 1826.) *On yellow China paper.*

(1332.) 314. 1. The Ivory Gull. (p. 214, ed. 1826.) *On yellow China paper.*

(1333.) 314. 2. Another impression. *On yellow China paper.*

(1334.) 315. 1. The Common Gull. (p. 218, ed. 1804; p. 216, ed. 1826.) *On yellow China paper.*

(1335.) 315. 2. Another impression. *On yellow China paper.*

(1336.) 316. 1. The Kittiwake. (p. 229, ed. 1804; p. 218, ed. 1826.) *On yellow China paper.*

(1337.) 316. 2. Another impression. *On yellow China paper.*

(1338.) 317. 1. Vignette. Vessels at sea. (p. 366, ed. 1804; p. 219, ed. 1826.) *On yellow China paper.*

(1339.) 317. 2. Another impression. *On yellow China paper.*

(1340.) 318. 1. The Young Kittiwake. (p. 220, ed. 1826.) *On yellow China paper.*

(1341.) 318. 2. Another impression. *On yellow China paper.*

(1342.) 319. 1. The Black-headed Gull. (p. 222, ed. 1804; p. 222, ed. 1826.) *On yellow China paper.*

(1343.) 319. 2. Another impression. *On yellow China paper.*

(1344.) 320. The Red-legged Gull. (p. 228, ed. 1804; p. 225, ed. 1826.) *On yellow China paper.*

(1345.) 321. 1. Vignette. Evading the toll. (p. 173, ed. 1804; p. 228, ed. 1826.) *On yellow China paper.*

(1346.) 321. 2. Another impression. *On yellow China paper.*

"Nothing can surpass the wintry desolate appearance of the hills in the vignette, where a poor man, in a fit of false economy, is fording the river with his cow to save the toll: he appears sensible of the indiscretion of his proceeding, and would fain withdraw her and himself, particularly as his hat seems averse to the measure, and the shouts of some men on the other side, together with the coldly encroaching element, suggest to him the probability of deeper water in advance. The cow, poor thing, as Bewick would say, seems to be gifted with all the pleasing perseverance of her sex, and determines to go on, which is the cause of the variety of opinion so apparent in the vignette." Atkinson's Sketch of T. Bewick, pp. 25, 26.

(1347.) 322. 1. The Skua Gull. (p. 233, ed. 1804; p. 229, ed. 1826.) *On yellow China paper.*

(1348.) 322. 2. Another impression. *On yellow China paper.*

(1349.) 323. 1. Vignette. Thief and Dog. (p. 160, ed. 1804; p. 231, ed. 1826.) *On yellow China paper.* From Mr. Sykes's Collection.

(1350.) 323. 2. Another impression. *On yellow China paper.*

(1351.) 324. 1. The Arctic Gull. (p. 232, ed. 1826.) *On yellow China paper.*

(1352.) 324. 2. Another impression. *On yellow China paper.*

(1353.) 325. 1. Vignette. The Ruined Church. (p. 245, ed. 1804; p. 234, ed. 1826.) *Proof on paper.*

(1354.) 325. 2. Another impression. From the Edition of the Vignettes, 1827.

(1355.) 325. 3. Another. *On yellow China paper.*

(1356.) 326. 1. The Black-toed Gull. (p. 236, ed. 1804; p. 235, ed. 1826.) *On yellow China paper.*

(1357.) 326. 2. Another impression. *On yellow China paper.*

(1358.) 327. 1. The Fulmar. (p. 243, ed. 1804; p. 239, ed. 1826.) *On yellow China paper.*

(1359.) 327. 2. Another impression. *On yellow China paper.*

(1360.) 328. 1. The Shearwater. (p. 246, ed. 1804; p. 241, ed. 1826.) *On yellow China paper.*

(1361.) 328. 2. Another impression. *On yellow China paper.*

(1362.) 329. 1. Vignette. Monkey basting a goose. (p. 263, ed. 1804; p. 243, ed. 1826.) *On white India paper.*

(1363.) 329. 2. Another impression. *On yellow China paper.*

(1364.) 329. 3. Another. *On yellow China paper.* From Mr. Sykes's Collection.

(1365.) 330. The Fork-tailed Petrel. (p. 244, ed. 1826.) From the Edition of the Cuts, 4to. Newcastle, 1825.

(1366.) 331. 1. The Stormy Petrel. (p. 249, ed. 1804; p. 246, ed. 1826.) *On yellow China paper.*

(1367.) 331. 2. Another impression. *On yellow China paper.*

(1368.) 332. 1. The Goosander. (p. 254, ed. 1804; p. 250, ed. 1826.) *On yellow China paper.*

(1369.) 332. 2. Another impression. *On yellow China paper.*

(1370.) 333. 1. The Dun-diver. (p. 257, ed. 1804; p. 253, ed. 1826.) *On yellow China paper.*

(1371.) 333. 2. Another impression. *On yellow China paper.*

(1372.) 334. 1. Vignette. A Churchyard by Moonlight. (p. 166, ed. 1804; p. 256, ed. 1826.) Cutting from an edition.

(1373.) 334. 2. Another impression. *On yellow China paper.*

(1374.) 335. 1. The Red-breasted Merganser. (p. 261, ed. 1804; p. 257, ed. 1826.) *On yellow China paper.*

(1375.) 335. 2. Another impression. *On yellow China paper.*

(1376.) 336. 1. Vignette. Fishing scene. "Flumina amem sylvasque inglorius." (p. 370, ed. 1804; p. 259, ed. 1826.) On a leaf from the first edition, 1804.

(1377.) 336. 2. Another impression. *On yellow China paper.*

(1378.) 336. 3. Another. *On yellow China paper.*

"This was first done as a book-plate for the Rev. Henry Cotes, Vicar of Bedlington, corrector, and perhaps more, of the second volume of the Birds. After a few impressions had been taken with Mr. Cotes's name on the rock in the foreground [for several of which see the Division 'Book-plates'], Bewick, who was very fond of the cut, altered it and made it a tail-piece in the 'History of the Water Birds,' the volume which Mr. Cotes had so much assisted to perfect." Mr. W. Garret.

(1379.) 337. The Smew. (p. 264, ed. 1804; p. 260, ed. 1826.) *On yellow China paper.*

(1380.) 338. The Lough Diver. (p. 262, ed. 1826.) *On yellow China paper.*

(1381.) 339. 1. The Wild Swan. (p. 265, ed. 1826.) *On yellow China paper.*

(1382.) 39. 2. Another impression. *On yellow China paper.*

(1383.) 340. 1. The Mute Swan. (p. 277, ed. 1804; p. 270, ed. 1826.) *On yellow China paper.*

(1384.) 340. 2. Another impression. *On yellow China paper.*

(1385.) 341. 1. Vignette. Old woman attacked by a gander. (p. 313, ed. 1804; p. 273, ed. 1826.) On the Title-page to "The Works of Thomas Bewick. Vol. IV. Water Birds. Newcastle: Printed for Emerson Charnley, Bigg-Market, by S. Hodgson, Union-Street. MDCCCXXII." *Large paper.*

(1386.) 341. 2. Another impression. On a similar title-page. *On small paper.*

(1387.) 341. 3. Another. From the Edition of the Vignettes, 8vo. Newcastle, 1827.

(1388.) 341. 4. Another. *On white India paper.*

(1389.) 341. 5. Another. *On white India paper.*

(1390.) 341. 6. Another. *On white India paper.*

(1391.) 341. 7. Another. *On yellow China paper.*

(1392.) 342. 1. The Swan Goose. (p. 274, ed. 1826.) *On yellow China paper.*

(1393.) 342. 2. Another impression. *On yellow China paper.*

(1394.) 343. The Cravat Goose. (p. 276, ed. 1826.) *On yellow China paper.*

(1395.) 344. 1. Vignette. Geese going home. (p. 271, ed. 1804; p. 279, ed. 1826.) *On yellow China paper.*

(1396.) 344. 2. Another impression. *On yellow China paper.*

(1397.) 345. 1. The Red-breasted Goose. (p. 289, ed. 1804; p. 280, ed. 1826.) *On yellow China paper.*

(1398.) 345. 2. Another impression. *On yellow China paper.*

(1399.) 346. The Grey Lag Goose. (p. 292, ed. 1804; p. 282, ed. 1826.) *On yellow China paper.*

(1400.) 347. 1. Vignette. The Launch. (p. 282, ed. 1804; p. 285, ed. 1826.) *Proof on paper.*

(1401.) 347. 2. Another impression. *On yellow China paper.*

(1402.) 348. 1. The Tame Goose. (p. 297, ed. 1804; p. 287, ed. 1826.) *On yellow China paper.*

(1403.) 348. 2. Another impression. *On yellow China paper.*

(1404.) 349. 1. Vignette. "Old woman with one tooth, driving away geese from a well, the water of

which they have made as thick as puddle." (p. 291, ed. 1804; p. 293, ed. 1826.) *Proof on paper.*

(1405.) 349. 2. Another impression. *Proof on paper.*

(1406.) 349. 3. Another. *On yellow China paper.*

(1407.) 350. The White-fronted Wild Goose. (p. 294, ed. 1826.) *On yellow China paper.*

(1408.) 351. The Spur-winged Goose. (p. 296, ed. 1826.) *On yellow China paper.*

(1409.) 352. Vignette. The endangered Sportsman. (p. 94, ed. 1804; p. 299, ed. 1826.) *On yellow China paper.*

(1410.) 353. The Brent Goose. (p. 311, ed. 1804; p. 300, ed. 1826.) *On yellow China paper.*

(1411.) 354. The Bernacle. (p. 307, ed. 1804; p. 302, ed. 1826.) *On yellow China paper.*

(1412.) 355. 1. The Eider Duck. (p. 314, ed. 1804; p. 305, ed. 1826.) *On yellow China paper.*

(1413.) 355. 2. Another impression. *On yellow China paper.*

(1414.) 356. 1. Vignette. Flying a kite. (p. 9, ed. 1804; p. 309, ed. 1826.) *On yellow China paper.*

(1415.) 356. 2. Another impression. *On yellow China paper.*

(1416.) 357. 1. The King Duck. (p. 310, ed. 1826.) *On yellow China paper.*

(1417.) 357. 2. Another impression. *On yellow China paper.*

(1418.) 358. 1. Vignette. Vessels at sea. (p. 238, ed. 1804; p. 314, ed. 1826.) *Proof on paper.*

(1419.) 358. 2. Another impression. *On yellow China paper.*

(1420.) 359. 1. The Castaneous Duck. (p. 315, ed. 1826.) *On yellow China paper.*

(1421.) 359. 2. Another impression. *On yellow China paper.*

(1422.) 360. The Musk Duck. (p. 317, ed. 1826.) *On yellow China paper.*

(1423.) 361. 1. The Velvet Duck. (p. 322, ed. 1804; p. 320, ed. 1826.) *On yellow China paper.*

(1424.) 361. 2. Another impression. *On yellow China paper.*

(1425.) 362. 1. The Mallard. (p. 327, ed. 1804; p. 325, ed. 1826.) *On yellow China paper.*

(1426.) 362. 2. Another impression. *On yellow China paper.*

(1427.) 363. 1. The Tame Duck. (p. 333, ed. 1804; p. 334, ed. 1826.) *On yellow China paper.*

(1428.) 363. 2. Another impression. *On yellow China paper.*

(1429.) 364. 1. Vignette. Ruminating at the Garden Gate. (p. 337, ed. 1804; p. 337, ed. 1826.) *Proof on paper.*

(1430.) 364. 2. Another impression. *On yellow China paper.*

(1431.) 365. The Scaup Duck. (p. 339, ed. 1804; p. 339, ed. 1826.) *On yellow China paper.*

(1432.) 366. The Shieldrake. (p. 341, ed. 1804; p. 341, ed. 1826.) *On yellow China paper.*

(1433.) 367. The Shoveler. (p. 345, ed. 1804; p. 345, ed. 1826.) *On yellow China paper.*

(1434.) 368. The Gadwall. (p. 348, ed. 1826.) *On yellow China paper.*

(1435.) 369. 1. The Wigeon. (p. 352, ed. 1804; p. 350, ed. 1826.) *On yellow China paper.*

(1436.) 369. 2. Another impression. *On yellow China paper.*

(1437.) 370. The Pochard. (p. 356, ed. 1804; p. 353, ed. 1826.) *On yellow China paper.*

(1438.) 371. 1. Vignette. Boys riding on tombstones. (p. 304, ed. 1804; p. 355, ed. 1826.) *On yellow China paper.*

(1439.) 371. 2. Another impression. *On yellow China paper.*

(1440.) 372. 1. The Pintail Duck. (p. 360, ed. 1804; p. 356, ed. 1826.) *On yellow China paper.*

(1441.) 372. 2. Another impression. *On yellow China paper.*

(1442.) 373. 1. The Long-tailed Duck. (p. 363, ed. 1804; p. 359, ed. 1826.) *On yellow China paper.*

(1443.) 373. 2. Another impression. *On yellow China paper.*

(1444.) 374. 1. The Golden-eye. (p. 367, ed. 1804; p. 365, ed. 1826.) *On yellow China paper.*

(1445.) 374. 2. Another impression. *On yellow China paper.*

(1446.) 375. 1. The Tufted Duck. (p. 372, ed. 1804; p. 370, ed. 1826.) *On yellow China paper.*

(1447.) 375. 2. Another impression. *On yellow China paper.*

(1448.) 376. 1. The Garganey. (p. 374, ed. 1804; p. 372, ed. 1826.) *On yellow China paper.*

(1449.) 376. 2. Another impression. *On yellow China paper.*

(1450.) 377. 1. The Teal. (p. 376, ed. 1804; p. 374, ed. 1826.) *On yellow China paper.*

(1451.) 377. 2. Another impression. *On yellow China paper.*

(1452.) 378. The Cormorant. (p. 381, ed. 1804; p. 379, ed. 1826.) *On yellow China paper.*

(1453.) 379. The Crested Cormorant. (p. 388, ed. 1804; p. 385, ed. 1826.) *On yellow China paper.*

(1454.) 380. The Shag. (p. 390, ed. 1804; p. 387, ed. 1826.) *On yellow China paper.*

(1455.) 381. 1. Vignette. Rocks on the shore. (p. 161, ed. 1804; p. 389, ed. 1826.) *Proof on paper.*

(1456.) 381. 2. Another impression. *Proof on paper.*

(1457.) 381. 3. Another. *On yellow China paper.*

(1458.) 382. The Gannet. (p. 393, ed. 1804; p. 390, ed. 1826.) *On yellow China paper.*

(1459.) 383. 1. The Great Auk. (p. 162, ed. 1804; p. 397, ed. 1826.) *On yellow China paper.*

(1460.) 383. 2. Another impression. *On yellow China paper.*

(1461.) 384. 1. The Razor-bill. (p. 164, ed. 1804; p. 399, ed. 1826.) *On yellow China paper.*

(1462.) 384. 2. Another impression. *On yellow China paper.*

(1463.) 385. 1. Vignette. Fowling in the Hebrides. (p. xx, ed. 1804; p. 401, ed. 1826.) *Proof on paper.*

(1464.) 385. 2. Another impression. *On yellow China paper.*

(1465.) 385. 3. Another. *On yellow China paper.*

(1466.) 386. 1. The Black-billed Auk. (p. 402, ed. 1826.) *On yellow China paper.*

(1467.) 386. 2. Another impression. *On yellow China paper.*

(1468.) 387. 1. The Puffin. (p. 168, ed. 1804; p. 404, ed. 1826.) *Proof on paper.*

(1469.) 387. 2. Another impression. *On yellow China paper.*

(1470.) 388. 1. The Little Auk. (p. 172, ed. 1804; p. 408, ed. 1826.) *On yellow China paper.*

(1471.) 388. 2. Another impression. *On yellow China paper.*

(1472.) 389. The Wood Sandpiper. (p. 418, ed. 1826.) From the Edition of the Cuts, 4to. Newcastle, 1825.

(1473.) 390. 1. Vignette. Girl attacked by a goose. (p. 419, ed. 1826.) *On white India paper.*

(1474.) 390. 2. Another impression. *On yellow China paper.*

(1475.) 391. 1. Vignette. Wreck on the shore. (p. 400, ed. 1804; p. 421, ed. 1826.) *On yellow China paper.*

(1476.) 391. 2. Another impression. *On yellow China paper.*

(1477.) 392. Vignette. Man riding in the rain. (p. 5, vol. i. ed. 1847.) *Proof on paper.*

Given to me many years since by Miss Bewick.

This cut first appears on the title of the edition of the Quadrupeds printed without letterpress, 4to, Newcastle, 1824. In the two instances of its use, however, it presents a very con-

spicuous difference, the rain being represented *black* in the "Quadrupeds," and *white* in the "Birds."

The explanation of this circumstance is full of significance for the admirer of Bewick and his art, and I think myself fortunate in being enabled, by the kindness of a gentleman of Newcastle, who had it from one of the principal actors, to furnish the reader with a detailed account of this singularly interesting occurrence. I hardly need add that it contains the key to the meaning of the last hopes and labours of the artist's life.

"The way in which the rain was represented *black* was by the employment of two blocks, one above the other. In the last edition of the 'Birds' the rain is *white*, being printed from one block only."

"Mr. Walker," continues my informant, "in whose office the printing was done, was staying at Croft at the time. The first impressions or printing were taken off on a Saturday afternoon, and as the *modus operandi* was intended to be kept a profound secret, Bewick agreed with his pressman, Thomas Kay, that the second printing should take place on the following morning. On Sunday morning they went together to Mr. Walker's house, and, after much persuasion, succeeded in obtaining the key from the servant girl. It being Sunday, they entered through the rear of the premises in the Manors. Two blocks were cut for the second printing. The first of them did not answer the purpose intended, the second was a complete success. Three *points* were used by Kay to ensure accuracy, that the second printing might fall immediately over the first. When these points were noticed by the workmen on the following morning they were much puzzled, and laughed at Kay for using points in printing such a simple job as a title. Bewick and his pressman were equally delighted with the success of the experiment, the former exclaiming, 'Would that I had been but twenty years younger!'

"On the work being finished, every scrap of paper on the floor used in proving the cut was destroyed by Bewick. The titles were all packed up and taken by Kay to Bewick's shop.

"When Mr. Walker returned home, he soon learned the unauthorized use that had been made of his office in his absence, and great was his displeasure at such a liberty. He was still further irritated both against Bewick and his own workman, for refusing to tell him the nature of the job or even to show

him one of the titles. He could not understand how one block could be printed above another. Kay said that Bewick called it 'cross-hatching,' and that was all that he knew about it. This Sunday job, however, together with Kay's refusal to inform his employer how he manufactured a composition which he had invented for making printers' balls, at last cost him his situation."

[See the Division "Waiting for Death."]

[For Proofs of Vignettes engraved for a History of Fishes, and used in the Edition of the 'Birds' of 1847, see the Division "Proofs of the Cuts, etc., for the intended 'History of British Fishes.'"]

(1478.) 393. Cursorius Isabellinus. (p. 373, vol. i. ed. 1847.) *Proof on paper.*

This was Bewick's last cut.

(1479.) 394. Bewick's Swan. (p. 273, vol. ii. ed. 1847.) *Proof on paper.*

By Robert E. Bewick, son of Thomas Bewick. Obtained from Miss Bewick.

Foreign Birds.

(1480.) 395. 1. The Bearded Vulture. (p. 422, ed. 1826.) *Proof on paper.*

(1481.) 395. 2. Another impression. *On white India paper.*

(1482.) 395. 3. Another. *On yellow China paper.*

(1483.) 396. 1. The Crested Vulture. (p. 423, ed. 1826.) *Proof on paper.*

(1484.) 396. 2. Another impression. *On white India paper.*

(1485.) 397. 1. The Secretary. (p. 424, ed. 1826.) *Proof on paper,*

(1486.) 397. 2. Another impression. *On white India paper.*

(1487.) 398. 1. The Sapphire Crowned Paroquet. (p. 425, ed. 1826.) *Proof on paper.*

(1488.) 398. 2. Another impression. *On white India paper.*

(1489.) 399. 1. The Little Guinea Paroquet. (p. 425, ed. 1826.) *Proof on paper.*

(1490.) 399. 2. Another impression. *On white India paper.*

(1491.) 400. 1. The Ring Paroquet. (p. 426, ed. 1826.) *Proof on paper.*

(1492.) 400. 2. Another impression. *On white India paper.*

(1493.) 401. 1. The Golden-winged Paroquet. (p. 426, ed. 1826.) *Proof on paper.*

(1494.) 401. 2. Another impression. *On white India paper.*

(1495.) 402. 1. The Silky Starling. (p. 427, ed. 1826.) *Proof on paper.*

(1496.) 402. 2. Another impression. *On white India paper.*

(1497.) 403. 1. The Three-toed Woodpecker. (p. 427, ed. 1826.) *Proof on paper.*

(1498.) 403. 2. Another impression. *On white India paper.*

(1499.) 404. 1. The Ash-coloured Buzzard. (p. 428, ed. 1826.) *Proof on paper.*

(1500.) 404. 2. Another impression. *On white India paper.*

1501.) 405. 1. The Little Black-and-orange-co-

loured Indian Hawk. (p. 429, ed. 1826.) *Proof on paper.*

(1502.) 405. 2. Another impression. *On white India pape*

(1503.) 406. 1. The Fork-tailed Indian Shrike. (p. 430, ed. 1826.) *Proof on paper.*

(1504.) 406. 2. Another impression. *On white India paper.*

(1505.) 407. 1. The Crested Grakle. (p. 431, ed. 1826.) *Proof on paper.*

(1506.) 407. 2. Another impression. *On white India paper.*

(1507.) 408. 1. The Mino. (p. 432, ed. 1826.) *Proof on paper.*

(1508.) 408. 2. Another impression. *On white India paper.*

PROOFS, ETC. OF THE CUTS

IN

'ÆSOP'S FABLES.'

In the year 1812, when he was upwards of sixty years old, Bewick, as he informs us in his autobiography, was afflicted with a long and dangerous illness. During its continuance he often and greatly regretted that he had not illustrated a book similar to Croxall's 'Æsop's Fables,' a volume of which he was extremely fond, and to the influence of which he attributed very much of the wisdom and good conduct of the rising generation. When so far recovered as to be able to sit at his window at home, he set to work to supply the deficiency, and began to draw designs upon the wood of the Fables and Vignettes, in the engraving of which he was assisted by his son and two of his pupils—William Harvey and William Temple. After more difficulties than he had experienced with either the "Quadrupeds" or the "Birds," attributable, no doubt, to his failing strength, the work was finished at press on

the 1st of October, 1818. It was not so well printed, he adds, as he expected and wished.

The contrast between the cuts as they appear in the book and the following proofs is hardly to be imagined. In many cases, while the former are very indifferent, the latter are most beautiful specimens of delicacy and artistic excellence.

(1509.) 1. 1. Vignette. Names of the Fabulists. On a Prospectus of 'Æsop's Fables,' 1817. "Subscriptions received by all the Booksellers, and by T. Bewick and Son, Newcastle."

(1510.) 1. 2. Another impression. On a similar Prospectus. From Mr. Sykes's Collection.

(1511.) 1. 3. Another. On a similar Prospectus.

(1512.) 1. 4. Another.

In this impression Bewick has drawn a pen through the notice of the "Subscriptions," and has written "Newcastle: Printed by E. Walker for," above "T. Bewick and Son." Obtained from Mr. W. Garret.

(1513.) 1. 5. Another. On Frontispiece to "The Works of Thomas Bewick. Vol. V. Fables of Æsop. Newcastle: Printed for Emerson Charnley, Bigg-Market, By S. Hodgson, Union-Street. MDCCCXXII." *Large paper.*

(1514.) 1. 6. Another. On a similar Frontispiece. *On small paper.*

(1515.) 1. 7. Another. *Proof on paper.*

(1516.) 1. 8. Another. *On yellow China paper.*

(1517.) 2. 1. Receipt for the Fables. Dated "Newcastle, 1st October, 1818." *Large paper.* 4to. From Mr. W. Garret.

(1518.) 2. 2. Another of the same date. *On smaller paper.* Imp. 8vo.

(1519.) 2. 3. Another, dated "Newcastle, January 1, 1824." *Proof on paper.* Imp. 8vo.

(1520.) 2. 4. Another. The vignette, with the sea-weed, but without the receipt. *Proof on paper.*

(1521.) 2. 5. Another. The vignette alone, without either sea-weed or receipt. *On yellow China paper.* From Mr. W. Garret.

(1522.) 3. 1. Vignette. View of Newcastle. (On title-page.) *On yellow China paper.*

(1523.) 3. 2. Another impression. *On yellow China paper.*

(1524.) 4. Vignette. The Old Philosopher. (p. xvi.) *On yellow China paper.*

(1525.) 5. 1. Vignette. The Monkey's Studio. (Table of contents.) *Proof on paper.*

(1526.) 5. 2. Another impression. *On yellow China paper.* From Mr. Sykes's Collection.

(1527.) 6. 1. Fable. The Two Crabs. (p. 1.) *Proof on paper.*

(1528.) 6. 2. Another impression. *On yellow China paper.*

(1529.) 7. Fable. The Ape and her Young Ones. (p. 3.) *On yellow China paper.*

(1530.) 8. Fable. The Boy and his Mother. (p. 5.) *Proof on paper.*

(1531.) 9. Fable. The Young Man and the Swallow. (p. 11.) *On yellow China paper.*

(1532.) 10. Fable. The Collier and the Fuller. (p. 13.) *On yellow China paper.*

(1533.) 11. Fable. The Husbandman and his Sons. (p. 15.) *On yellow China paper.*

(1534.) 12. 1. Fable. The Proud Frog and the Ox. (p. 17.) *On yellow China paper.*

(1535.) 12. 2. Another impression. *On yellow China paper.*

(1536.) 13. Vignette. The Frog. (p. 18.) *On yellow China paper.*

(1537.) 14. Fable. The Leopard and the Fox. (p. 21.) *On yellow China paper.*

(1538.) 15. Vignette. Fishing scene. (p. 24.) *On yellow China paper.*

(1539.) 16. Fable. The Two Pots. (p. 25.) *On yellow China paper.*

(1540.) 17. Vignette. "Ill fares the land," etc. (p. 28.) *On yellow China paper.*

(1541.) 18. 1. Fable. The Goat, the Kid, and the Wolf. (p. 29.) *Proof on paper.*

(1542.) 18. 2. Another impression. *On yellow China paper.*

(1543.) 19. Vignette. "Honour thy Father and thy Mother," etc. (p. 30.) *On yellow China paper.*

(1544.) 20. Fable. The Brother and Sister. (p. 31.) *Proof on paper.*

(1545.) 21. Fable. The Sheep-biter. (p. 33.) *On yellow China paper.*

(1546.) 22. Fable. The Old Woman and her Maids. (p. 35.) *On yellow China paper.*

(1547.) 23. Fable. The Lark and her Young Ones. (p. 41.) *On yellow China paper.*

(1548.) 24. Fable. The Young Men and the Cook. (p. 43.) *On yellow China paper.*

(1549.) 25. Fable. The Cock and the Jewel. (p. 47.) *On yellow China paper.*

(1550.) 26. Vignette. Blowing Hard. (p. 48.) *On yellow China paper.*

(1551.) 27. 1. Vignette. Sir Brook Boothby's cut. The Fable Arch. (p. 52.) From Title-page to "The Works of Thomas Bewick. Vol. V. Fables of Æsop. Newcastle: Printed for Emerson Charnley, Bigg-Market, By S. Hodgson, Union-Street. MDCCCXXII." *Large paper.*

(1552.) 27. 2. Another impression. On a similar Frontispiece. *On small paper.*

(1553.) 27. 3. Another. *On white India paper.*

(1554.) 28. Vignette. Man walking on Stilts in the Snow. (p. 54.) *On yellow China paper.*

(1555.) 29. Vignette. Trying to catch a Horse. (p. 56.) *On yellow China paper.*

(1556.) 30. 1. Fable. The Partridge and the Cocks. (p. 65.) *Proof on paper.*

(1557.) 30. 2. Another impression. *Proof on paper.*

(1558.) 30. 3. Another. *On yellow China paper.*

(1559.) 31. Fable. The Sensible Ass. (p. 69.) *On yellow China paper.*

(1560.) 32. 1. Fable. The Lion and the Four Bulls. (p. 89.) *Proof on paper.*

(1561.) 32. 2. Another impression. *Proof on paper.*

(1562.) 32. 3. Another. *On yellow China paper.*

(1563.) 33. 1. Fable. The Lion, the Tiger, and the Wolf. (p. 93.) *Proof on paper.*

(1564.) 33. 2. Another impression. *Proof on paper.*

(1565.) 34. Fable. The Fox without a Tail. (p. 95.) *On yellow China paper.*

(1566.) 35. 1. Fable. The Ship Dog. (p. 99.) *Proof on paper.*

(1567.) 35. 2. Another impression. *On yellow China paper.*

(1568.) 36. Fable. The Dog invited to Supper. (p. 109.) *Proof on paper.*

(1569.) 37. The Angler and the Little Fish. (p. 111.) *On yellow China paper.*

(1570.) 38. Fable. The Fox and the Tiger. (p. 115.) *On white India paper.*

(1571.) 39. Fable. The Dog and the Shadow. (p. 117.) *On yellow China paper.*

(1572.) 40. Fable. The Lamb brought up by a Goat. (p. 125.) *On white India paper.*

(1573.) 41. Fable. The Hen and the Swallow. (p. 127.) *On yellow China paper.*

(1574.) 42. Vignette. "O God of infinite Wisdom," etc. (p. 152.) *Proof on paper.* Obtained from Miss Jane Bewick.

(1575.) 43. Vignette. A Tombstone. "Died 20 Feby. 1785. Æt." (p. 162.) *Proof on paper.* From Miss Jane Bewick.

It records the decease of Bewick's mother.

(1576.) 44. Fable. The Fox and the Grapes. (p. 167.) *Proof on paper.*

(1577.) 45. 1. Fable. The Mischievous Dog. (p. 169.) *Proof on paper.*

(1578.) 45. 2. Another impression. *On yellow China paper.*

(1579.) 46. Fable. The Old Hound. (p. 181.) *On yellow China paper.*

(1580.) 47. Vignette. "Temperance is the grand Business of Life." (p. 198.) *Proof on paper.*

(1581.) 48. Fable. The Fox and the Briar. (p. 201.) *On a proof leaf.*

(1582.) 49. Vignette. The Haymaker. (p. 202.) On the back of the former.

(1583.) 50. Vignette. Sow, Little Ones, and Turkey. (p. 206.) *On yellow China paper.*

(1584.) 51. 1. Fable. The Dog and the Sheep. (p. 207.) *Proof on paper.*

(1585.) 51. 2. Another impression. *On yellow China paper.*

(1586.) 52. Fable. Jupiter and the Herdsman. (p. 209.) *Proof on paper.*

(1587.) 53. Fable. The Old Lion. (p. 211.) *Proof on paper.*

(1588.) 54. 1. Vignette. "Wind and Water." (p. 214.) *Proof on paper.*

(1589.) 54. 2. Another impression. *Proof on paper.*

(1590.) 54. 3. Another. *On yellow China paper.*

(1591.) 54. 4. Another. *On yellow China paper.*

(1592.) 54. 5. Another. *On yellow China paper.* From Mr. Sykes's Collection.

(1593.) 55. 1. Fable. The Hare and the Tortoise. (p. 221.) *Proof on paper.*

(1594.) 55. 2. Another impression. *On yellow China paper.*

(1595.) 56. 1. Fable. The Sparrow and the Hare. (p. 229.) *Proof on paper.*

(1596.) 56. 2. Another impression. *On yellow China paper.*

(1597.) 57. Fable. The Lion and other Beasts. (p. 239.) *Proof on paper.*

(1598.) 58. Vignette. Seeing double. (p. 242.) *On yellow China paper.*

(1599.) 59. Fable. The Lion and the Mouse. (p. 257.) *On yellow China paper.*

(1600.) 60. Fable. The Tortoise and the Eagle. (p. 259.) *On yellow China paper.*

(1601.) 61. 1. Fable. The Polecat and the Cock. (p. 261.) *Proof on paper.*

(1602.) 61. 2. Another impression. *On yellow China paper.*

(1603.) 62. 1. Vignette. "There will be sleeping enough in the Grave." (p. 264.) *Proof on paper.*

(1604.) 62. 2. Another impression. *Proof on paper.*

(1605.) 62. 3. Another. *On yellow China paper.*

(1606.) 63. Fable. The Miller, his Son, and their Ass. (p. 305.) *Proof on paper.*

(1607.) 64. Fable. The Ant and the Grasshopper. (p. 307.) *An unfinished proof on paper.*

(1608.) 65. Vignette. Bull pursuing a man. (p. 312.) *On yellow China paper.*

(1609.) 66. Fable. The Fighting Cocks. (p. 349.) *On yellow China paper.*

(1610.) 67. 1. The Fowler and the Lark. (p. 355.) ON A CANCELLED LEAF, which has underneath this cut the fable of the Fowler and the Blackbird (p. 263). From Mr. W. Garret.

(1611.) 67. 2. Another impression. On a similar cancelled leaf. From Mr. W. Garret.

(1612.) 67. 3. Another. *On a proof leaf,* with the correct fable. From the same.

(1613.) 68. Vignette. The Jester. (p. 356.) On the back of the last.

(1614.) 69. Fable. The Boys and the Frogs. (p. 375.) *On yellow China paper.*

(1615.) 70. Vignette. Funeral of John Bewick. (p. 376.) *On yellow China paper.*

PROOFS OF THE CUTS, ETC.,

IN

MISCELLANEOUS BOOKS & PAMPHLETS.

A New Invented Horn Book. No. (2.).

(1616.) 1. The entire Series of the Cuts. *On white India paper.* From the original Blocks in my possession.

A New Lottery Book. No. (4.).

(1617.) 2. Proof of pp. 1–4. From Mr. W. Garret.

The Child's Tutor. No. (6.).

(1618.) 3. The Cuckow, p. 83. *On white India paper.* From the original Block in my possession.

Hastie's Reading Easy. Nos. (11), (497.).

(1619.) 4. Impressions of the twenty-four Cuts for the Alphabet, and of that of the "Foolish Stag" at p. 96. *On white India paper.*

The reader will be glad to have an impression of the latter from the original Block, for the use of which I have to thank Mr. Dodd, of Newcastle.

THE PISMIRE JOURNAL. No. (11*.).

(1620.) 5. The Theban Harp. *Proof on paper.*

WHITEHEAD'S NEWCASTLE DIRECTORY. No. (11**.).

(1621.) 6. Arms of Newcastle on the title. *Proof on paper.* From Mr. W. Garret.

PRETTY BOOK OF PICTURES. No. (16.).

(1622.) 7. 1. The Student. *Proof on paper.*

(1623.) 7. 2. Another impression. *Proof on paper.*

COMPANION TO THE ALTAR. No. (18.).

(1624.) 8. Frontispiece. *Proof on paper.*

CRUSONIA. No. (19.)

(1625.) 9. Cut at p. 58. *On yellow China paper.* From Mr. W. Garret.

GOBINET'S CHRISTIAN PIETY. No. (21.).

(1626.) 10. Title of Vol. II. *Proof on paper.*

SELECT FABLES. No. (25.).

(1627.) 11. Fable. The Butterfly and the Rose. (p. 4.) *On yellow China paper.*

(1628.) 12. Proof pages 125, 126, with the cut of "A Swallow and a Spider." From Mr. W. Garret.

(1629.) 13. Proof pages 135, 136, with the cut of "An Impertinent and Philosopher." From Mr. W. Garret.

(1630.) 14. Proof pages 145, 146, with the cut of "The Undutiful Young Lion." From Mr. W. Garret.

(1631.) 15. Fable. The Countryman and Ass. (p. 148.) *Proof on paper.*

(1632.) 16. Fable. The Mice in Council. (p. 175.) *On white India paper.* From Mr. W. Garret.

(1633.) 17. Fable. The Bears and Bees. (p. 269.) *Proof on paper.*

(1634.) 18. Fable. The Trees. (p. 271.) *Proof on paper.*

"My time now became greatly taken up with designing and cutting a set of wood blocks for the 'Story-teller,' 'Gay's Fables,' and 'Select Fables,' together with cuts of a similar kind, for printers. Some of the Fable cuts were thought so well of by my master, that he, in my name, sent impressions of a few of them to be laid before the Society for the Encouragement of Arts, etc., and I obtained a premium. This I received shortly after I was out of my apprenticeship, and it was left to my choice whether I would have it in a gold medal or money —seven guineas. I preferred the latter; and I never in my life felt greater pleasure than in presenting it to my mother. On this occasion, amongst the several congratulations of kind neighbours, those of Mr. Gregson, my old master, stood pre-eminent. He flew from Ovingham, where the news first arrived, over to Eltringham, to congratulate my father and mother; and the feelings and overflowings of his heart can be better imagined than described." (Bewick's 'Memoir,' pp. 60, 61.)

THE BISHOPRIC GARLAND. No. (26.).

(1635.) 19. Arms on title. *On white India paper.* From the original Block in my possession.

New Robinson Crusoe. No. (33.).

(1636.) 20. The series of cuts. *Proofs on paper.*

The Princess of Zanfara. No. (39.).

(1637.) 21. Title. *Proof on paper.* From Mr. Sykes's Collection.

Harrison's Picture Book. No. (64.).

(1638.) 22. Ten of the cuts. *On white India paper.* From the original Blocks in my possession.

Sporting Magazine. No. (71.).

(1639.) 23. The cuts mentioned at p. 30. *Proofs on paper.*

Poems by Goldsmith and Parnell. No. (78.).

(1640.) 24. The entire series of the cuts. *On white India paper.* From the original Blocks in my possession.

Somervile's Chase. No. (94.).

(1641.) 25. The entire series of the cuts. *On white India paper.* From the original Blocks in my possession.

Le Grand's Fabliaux. No. (95.).

(1642.) 26. The entire series of the cuts. *On white India paper.*

Conduct of Man to Inferior Animals. No. (97.).

(1643.) 27. 1. Title. *Proof on paper.*

(1644.) 27. 2. Another. *Proof on paper.*

Goldsmith's Vicar of Wakefield. No. (121.).

(1645.) 28. The Hayfield. (p. 41.) *Proof on paper.* From Mr. John Bell.

Relph's Poems. No. (124.).

(1646.) 29. The entire series of the cuts. *Proofs on paper.* From Mr. John Bell.

THE OECONOMIST. No. (127.).

(1647.) 30. 1. Mr. Bigge's Cut of Liberty. Proof title.

(1648.) 30. 2. Another.

[For other impressions see the Division "Book-plates, etc."]

(1649.) 31. Geological Sections. (p. 37, vol. ii.) *Proof on paper.*

THE HIVE. Nos. (128.), (200.), (209.).

(1650.) 32. 1. The cuts at pp. 115 and 139. *Old proofs on paper.* From Mr. John Bell.

(1651.) 32. 2. The entire series of the cuts. *On cream-coloured paper.* One of twelve copies taken off for Mr. Hodgson before he sold me the Blocks.

DODSLEY'S ECONOMY OF HUMAN LIFE. No. (131.).

(1652.) 33. Title. *Proof on paper.*

DR. HIRD'S PERFECT LOVE. No. (133.).

(1653.) 34. Title. *Proof on paper.*

LETTERS OF ELIZA. No. (134.).

(1654.) 35. Title. *Proof on paper.*

ANCIENT BALLADS, ETC. No. (135.).

(1655.) 36. Title. *Proof on paper.*

MILTON'S COMUS. No. (157.).

(1656.) 37. Title. *Proof on paper.*

THE BOOK OF COMMON PRAYER. 8vo. Sunderland.

(1657.) 38. Frontispiece. Christ and Moses. From the book.

(1658.) 39. David playing on the Harp. From the book.

BLAIR'S GRAVE. No. (160.).

(1659.) 40. Title. *Proof on paper.*

REAY'S SPORTSMAN'S FRIEND. Nos. (163.), (164.).

With reference to a portion of my proofs from this rare book, Mr. W. Garret wrote as follows:—

"A few weeks ago [February, 1849] one of our old-book men in the town purchased a parcel of books, in which there was a small bundle of some book in sheets. He came to me with the bundle, as he saw that on the title there was the name of Bewick, which would induce me to buy, or, if not, to advise him as to their value. At the first interview we did not agree about price, but when I went to him a little time after, I found he had sent them to the binder to get done up. Being rather impatient to get my hands over them, or at least a few of them, I got the book-man's order upon the binder to deliver to me six copies of the 'Sportsman's Friend,' which I would select from the lot. This I did, and you may warrant I was most careful in the selection and took the best. In addition to this, I purchased, before any one had the opportunity of looking at them, all the waste and THE SPARE CUTS, which the binder did not understand, and which had not been turned over since they came out of the printer's hands in 1801. Now what anybody else got were actually my refuse. *The copy I sent you* [No. (163.) of this Catalogue] *was one of the six I selected at the binder's, and also the first and very best of the number.* With regard to the proof cuts, *all others* may be known by having the binder's three stab-holes through them, as they were all so done that others obtained. Parties may attempt to impose and cut the holes off, but then the cuts will be reduced. The greatest interest, therefore, attaches to the untouched proofs, which are in the finest possible condition." Mr. W. Garret.

(1660.) 41. 1. Black Pony. *Proof on paper.* From Mr. W. Garret.

(1661.) 41. 2. Another impression. *Proof on paper.* From Mr. W. Garret.

(1662.) 41. 3. Another. *Proof on paper.* From the same.

(1663.) 41. 4. Another. With three stab-holes.

(1664.) 41. 5. Another. Reduced in size of paper, "the three stab-holes being cut off."

(1665.) 41. 6. Another. Similar to the last.

(1666.) 41. 7. Another. *On white India paper.* From Miss Jane Bewick, 1850.

(1667.) 42. 1. Bay Pony. *Proof on paper.* From Mr. W. Garret.

(1668.) 42. 2. Another impression. *Proof on paper.* From the same.

(1669.) 42. 3. Another. *Proof on paper.* From the same.

(1670.) 42. 4. Another. Similar. From Mr. John Bell.

(1671.) 42. 5. Another. Reduced in size of paper.

(1672.) 42. 6. Another. Similar.

(1673.) 43. 1. White Pony. *Proof on paper.* From Mr. W. Garret.

(1674.) 43. 2. Another impression. *Proof on paper.* From the same.

(1675.) 43. 3. Another. Similar. From the same.

(1676.) 43. 4. Another. Similar. From Mr. John Bell.

(1677.) 43. 5. Another. Reduced in size of paper.

(1678.) 43. 6. Another. Similar.

THE FOUNDLING. 24mo. Newcastle, 1805.

(1679.) 44. 1. The cuts. *On cream-coloured paper.* One of twelve copies taken off for Mr. Hodgson before he sold me the Blocks.

(1680.) 44. 2. Another series. *On white India paper.* From the original Blocks in my possession.

LINGARD'S ANGLO-SAXON CHURCH. Nos. (208.), (249.).

(1681.) 45. St. Augustine preaching before King Ethelbert. *On white India paper.* From the original Block in my possession.

(1682.) 46. Coiffi hurling his Spear. *On yellow China paper.*

THE HERMIT OF WARKWORTH. Nos. (217.), (221.), etc.

(1683.) 47. The entire series of the cuts. *On white India paper.* From the original Blocks in my possession.

MEMOIRS OF JOHN LORD DE JOINVILLE. No. (220.).

(1684.) 48. View of Hafod. *Proof on paper.*

POEMS OF BURNS. No. (230.), (480.), etc.

(1685.) 49. The entire series of the cuts. *On white India paper.* From the original Blocks in my possession.

BLAIR'S GRAVE. No. (231.).

(1686.) 50. Frontispiece. *On white India paper.* From the original Block in my possession.

REPOSITORY OF SELECT LITERATURE. No. (232.).

(1687.) 51. The cuts. *On white India paper.* From the original Blocks in my possession.

(1688.) 52. The Dexterous Thieves. *Proof on paper.*

(1689.) 53. Lady and Ruins. *Proof on paper.*

(1690.) 54. Edwin and Angelina. *Proof on paper.*

LAWRENCE ON THE HORSE. No. (234.).

(1691.) 55. The cuts at pp. 46, 53, 72, and 198. *On white India paper.* From the original Blocks in my possession.

GOLDSMITH'S POETICAL WORKS. No. (241.).

(1692.) 56. The cuts. *Proofs on paper.*

(1693.) 57. Cut on the title. *On white India paper.*

BAILEY'S AGRICULTURE OF DURHAM. No. (247.).

(1694.) 58. Winch Bridge. *Proof on paper.*

(1695.) 59. The Durham Ox. *Proof on paper.*

(1696.) 60. 1. Mr. Mason's Cow. *Proof on paper.*

(1697.) 60. 2. Another impression. *On yellow China paper.*

WORKINGTON AGRICULTURAL SOCIETY. No. (248.).

(1698.) 61. Title. *Proof on paper.* From Mr. W. Garret.

BECKFORD'S THOUGHTS ON HUNTING. No. (250.).

(1699.) 62. 1. Vignette on title. *Proof on paper.*

(1700.) 62. 2. Another impression. *On white India paper.* From the original Block in my possession. An impression is given at page 269.

THORNTON'S HERBAL. No. (253.).

(1701.) 63. The entire series of the 261 cuts. *On white India paper.* From the original Blocks in my possession.

MEMOIR OF THE REV. JOHN FARRER, No. (262.).

(1702.) 64. 1. Portrait of Mr. Farrer. *Proof on paper.*

(1703.) 64. 2. Another impression. *On yellow China paper.*

(1704.) 64. 3. Another. *On yellow China paper.*

(1705.) 64. 4. Another. *On yellow China paper.*

(1706.) 64. 5. Another. *On yellow satin.*

MARSHALL'S EPISTLES. No. (272.).

(1707.) 65. View of the Cape of Good Hope. *On white India paper.*

RUTTER ON THE EPISTLE TO THE HEBREWS. No. (274.).

(1708.) 66. 1. The Frontispiece. *Proof on paper.*

(1709.) 66. 2. Another impression. *Proof on paper.*

CRAZY JANE. No. (276.).

(1710.) 67. The Frontispiece. *On white India paper.* From the original Block in my possession.

HISTORY OF ALNWICK. No. (277.).

(1711.) 68. View of Alnwick Castle. *On white India paper.* From the original Block in my possession.

FLOWERS OF BRITISH POETRY. No. (281.).

(1712.) 69. 1. The Female Exile. (p. 131.) *Proof on paper.*

(1713.) 69. 2. Another impression. *Proof on paper.*

RHYMES OF NORTHERN BARDS. No. (302.).

(1714.) 70. Title. *Proof on paper.* From Mr. John Bell.

NORTHUMBERLAND HEROES. No. (303.).

(1715.) 71. Title. *Proof on paper.* From Mr. John Bell.

FIGURES IN RHYMES. No. (304.).

(1716.) 72. Title. *Proof on paper.* From Mr. John Bell.

FERGUSON'S POEMS. No. (305.).

(1717.) 73. "The Simile." *Proof on paper.*

(1718.) 74. "Sandie and Willie." *Proof on paper.*

(1719.) 75. The entire series of the cuts. *On white India paper.* From the original Blocks in my possession.

NORTHUMBERLAND AND NEWCASTLE PITT CLUB. No. (330.).

(1720.) 76. The Arms of the Club. *On white India paper.* From the original Block in my possession.

GARLAND OF BELLS. No. (335.).

(1721.) 77. Title. *Proof on paper.* From Mr. John Bell.

THE CONTENTED COUCKOULD. No. (336.).

(1722.) 78. Title. *Proof on paper.* From Mr. John Bell.

ARCHÆOLOGIA ÆLIANA. Nos. (342.), (439.).

(1723.) 79. Flyleaf of Vol. II. *Proof on paper.*

(1724.) 80. Title of Vol. II. *Proof on paper.*

(1725.) 81. Castle of Newcastle. *Proof on paper.*

(1726.) 82. The Society's Seal. *Proof on paper.*

[See the Division "Cuts for Societies, etc."]

(1727.) 83. 1. The Dacre Seal and Facsimile. *Proof on paper.*

(1728.) 83. 2. Another impression. *On white India paper.*

(1729.) 83. 3. Another. *On white India paper.*

THE CUSTOM HOUSE GARLAND. No. (347.).

(1730.) 84. Title. *Proof on paper.* From Mr. John Bell.

DR. TOMLINSON'S CODICIL. No. (348.).

(1731.) 85. Title. *Proof on paper.* From Mr. John Bell.

MARRIAGE OF THE COQUET AND THE ALWINE. No. (352.).

(1732.) 86. Title. *On white India paper.* From Mr. W. Garret.

GREAT FLOODS. No. (359.).

(1733.) 87. Title. *Proof on paper.* From Mr. W. Garret.

CHOROGRAPHIA. No. (361.).

(1734.) 88. 1. Title. *Proof on paper.* From Mr. W. Garret.

(1735.) 88. 2. Another. *Proof on paper.* From the same.

(1736.) 88. 3. Another. *Proof on paper.* From the same.

MEMOIRS OF BLACKETT. No. (364.).

(1737.) 89. Title. *Proof on paper.* From Mr. W. Garret.

MEMOIRS OF GED. No. (365.).

(1738.) 90. 1. Title. *Proof on paper.* From Mr. W. Garret.

(1739.) 90. 2. Another. *Proof on paper.* From the same.

(1740.) 90. 3. Another. *Proof on paper.* From the same.

SANTANDER'S ORIGIN OF PRINTING. No. (367.).

(1741.) 91. Title. *Proof on paper.* From Mr. W. Garret.

COCKLE'S ELEGY ON GEORGE III. No. (374.).

(1742.) 92. Title. *Proof on paper.* From Mr. W. Garret.

BATTLE OF FLODDON FIELD. No. (377.).

(1743.) 93. Dedication. *Proof on paper.* From Mr. W. Garret.

(1744.) 94. 1. Vignette. *On white India paper.*

(1745.) 94. 2. Another impression. *On vellum.*

(1746.) 94. 3. Another. *On yellow satin.*

The Block is in the possession of Mr. Dodd, to whom I am much indebted for its use.

THOMPSON'S ADDRESS IN THE LOYAL NORTHUMBRIAN SOCIAL SOCIETY. NEWCASTLE: MDCCCXXII.

(1747.) 95. Title. *Proof on paper.* From Mr. W. Garret.

MITCHELL'S PAPER ON ANGLING. No. (384.).

(1748.) 96. 1. Title. *Proof on paper.* From Mr. W. Garret.

(1749.) 96. 2. Another. From the same.

CHICKEN'S COLLIER'S WEDDING. No. (391.).

(1750.) 97. Vignette on the title. *On white India paper.* From the original Block in my possession, an impression from which is annexed.

British Field Sports. No. (410.).

(1751.) 98. The title, and cuts at pp. 1, 81, 143, 195, 277, 344, 345, 371, 376, 391, 444, 458, 460, 461, 503, and 615. *On white India paper.* From the original Blocks in my possession. The cut which I have here given occurs at p. 371.

FISHER'S SPRING DAY. No. (414.).

(1752.) 99. The cuts. *Proofs on paper.*

HODGSON'S NORTHUMBERLAND. No. (425.).

(1753.) 100. 1. Warkworth Bridge. *Proof on paper.*

(1754.) 100. 2. Another impression. *On yellow China paper.*

(1755.) 101. Coupland Castle. *Proof on paper.*

(1756.) 102. Morpeth Old Bridge. *On yellow China paper.*

(1757.) 103. Two Roman Inscriptions. *On white India paper.* From the Blocks in my possession.

VISITATION OF DURHAM. No. (426.).

(1758.) 104. Arms of Philipson. *On white India paper.*

SELECT FABLES. No. (428.).

(1759.) 105. 1. Prospectus of the Select Fables; containing an impression of the cut at p. 157, "The Lion, the Tiger, and the Fox." "Newcastle: Printed by S. Hodgson, for Emerson Charnley. 1819." From Mr. W. Garret.

(1760.) 105. 2. Another. From Mr. Sykes's Collection.

(1761.) 106. 1. Vignette. Stag Drinking. (p. xl.) *Proof on paper.*

(1762.) 106. 2. Another impression. From the frontispiece to "The Works of Thomas Bewick. Vol. I. Select Fables. Newcastle: Printed for Emerson Charnley, Bigg-Market, by S. Hodgson, Union-Street. MDCCCXXII." *On large paper.*

(1763.) 106. 3. Another. *On small paper.*

(1764.) 107. Proof pages 1–8. From Mr. W. Garret.

(1765.) 108. Vignette. The Life Boat. (p. 4.) *On white India paper.*

(1766.) 109. Vignette. Fox and Goose. (p. 6.) *On yellow China paper.*

(1767.) 110. Vignette. Dog and Ducks. (p. 8.) *On yellow China paper.*

(1768.) 111. Vignette. Goose. (p. 18.) *On yellow China paper.*

(1769.) 112. Vignette. Man watering Horses. (p. 60.) *On yellow China paper.*

(1770.) 113. Vignette. Sowing. (Part of the cut at p. 132.) *On yellow China paper.*

(1771.) 114. Vignette. Stags. (p. 178.) *On yellow China paper.*

(1772.) 115. Vignette. Cow. (p. 186.) *On yellow China paper.*

(1773.) 116. Vignette. Sea-shore. (p. 196.) *On white India paper.*

(1774.) 117. Proof pages, subsequently cancelled, 331–334. From Mr. W. Garret.

ADAMSON'S CAMOENS. No. (429.).

(1775.) 118. 1. Medal of Camoens. (On the title.) *Proof on paper.*

(1776.) 118. 2. Another impression. *On white India paper.*

(1777.) 119. 1. The Grotto of Camoens. (vol. i. p. 149.) *On white India paper.*

(1778.) 119. 2. Another impression. *On yellow China paper.* From Mr. Sykes's Collection.

(1779.) 120. Fr. de Almeida. (vol. ii. p. 318.) *Proof on paper.*

(1780.) 121. G. de Noronha. (vol. ii. p. 319.) *Proof on paper.*

THE FRIENDLY FAIRY. No. (430.).

(1781.) 122. Vignette on title. *On white India paper.* From the original Block in my possession.

THE GENTEEL SABBATH BREAKER. 1820.

(1782.) 123. 1. Frontispiece. *Proof on paper.* From Mr. W. Garret.

(1783.) 123. 2. Another impression. *On white India paper.* From Mr. W. Garret.

"I have reason to believe this impression on white India paper to be unique." Mr. W. Garret.

SYKES'S PUBLICATIONS. Nos. (435.), (479.).

(1784.) 124. Portrait of Dr. Johnson. *On white India paper.* From the original Block in my possession.

(1785.) 125. Proof of p. 42 of "Coronation of Geo. 4th," containing the cut of the Pant.

SAMS'S CATALOGUES. No. (442.).

(1786.) 126. The cuts. Cuttings from the books.

(1787.) 127. View of Kirkham Priory. *On yellow China paper.*

THOMAS CURRY. No. (444.).

(1788.) 128. Title. *Proof on paper.* From Mr. W. Garret.

TOM THUMB'S PLAY BOOK. No. (456.).

(1789.) 129. Six cuts on the covers. *Proofs on paper.*

SALVIN'S MARY STUART. No. (462.).

(1790.) 130. Title. *Proof on paper.*

DOVASTON'S POEMS. No. (469.).

(1791.) 131. Vignette. A man skating, while a monkey is mischievously breaking the ice with a hatchet. The man is ignorant of his danger, and, with averted face, is making straight for the hole. *On yellow China paper.* From Mr. Sykes's Collection.

FOX'S NEWCASTLE MUSEUM. No. (472.).

(1792.) 132. The Rakkelhan Grous. *Proof on paper.*

(1793.) 133. The Wombat. *Proof on paper.*

MEMOIRS OF MARMADUKE TUNSTALL. No. (473.).

(1794.) 134. Title. *Proof on paper.*

YOUNG'S BRITISH LITERATURE. No. (474.).

(1795.) 135. Title. *Proof on paper.*

ST. NICHOLAS' PUBLIC LIBRARY. No. (482.).

(1796.) 136. 1. View of the Library. *Proof on paper.* From Mr. W. Garret.

(1797.) 136. 2. Another impression. *Proof on paper.*

MEMOIR OF THOMAS BEWICK. No. (483.).

(1798.) 137. 1. Title. *Proof on paper.* From Mr. W. Garret.

(1799.) 137. 2. Another. *Proof on paper.* From the same.

GARRET'S COLLECTION OF PAPERS. No. (484.).

(1800.) 138. Title. *Proof on paper.* From Mr. W. Garret.

NORTHERN JOHN BULL. No. (485.).

(1801.) 139. 1. View of Hilton Castle. (vol. i. p. 27.) *Proof on paper.*

(1802.) 139. 2. Another impression. *On white India paper.* From the original Block in my possession.

(1803.) 140. Vignette. The Wild Cat. (vol. i. p. 37.) *On white India paper.* From the original Block in my possession.

THE SPORTSMAN'S REPOSITORY. 4to. London, 1831.

(1804.) 141. The cuts at pp. 12, 16, 20, 28, 32, 36, 40, 44, 48, 52, 62, 66, 70, 74, 78, 82, 90, 94, 98, 102, 126, 144, 158, 166, and 204. *On white India paper.* From the original Blocks in my possession.

SYKES'S LOCAL RECORDS. No. (487.).

(1805.) 142. 1. Steeple of St. Nicholas. (vol. i. p. 51.) *On white India paper.*

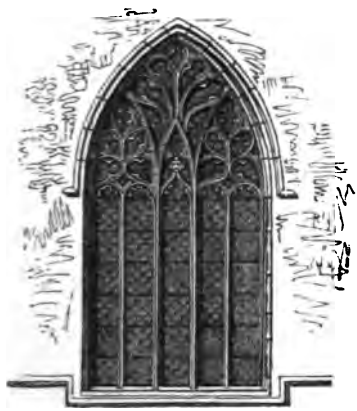
(1806.) 142. 2. Another impression. *On yellow China paper.*

(1807.) 143. Ancient Punishments of Newcastle. (vol. i. p. 105.) *On white India paper.* From the original Block in my possession.

(1808.) 144. South Porch of St. Nicholas, 1819. (vol. i. p. 396.) *On yellow China paper.*

(1809.) 145. Window in the North Transept of St. Nicholas. (vol. ii. p. 174.) *On white India paper.* The Block is in the possession of Mr. Hodgson, and I

am indebted to the kindness of that gentleman for its use on the present occasion.



THE BISHOPRICK GARLAND. No. (490.).

(1810.) 146. Vignette. (p. 73.) *On white India paper.*

ADAMSON'S BIBLIOTHECA LUSITANA. No. (491.).

(1811.) 147. Fasciculus Secundus. Title. *Proof on paper.*

(1812.) 148. Fasciculus Quartus. Title. *Proof on paper.*

FENWICK'S PETER WATSON. No. (499.).

(1813.) 149. Title. *Proof on paper.* From Mr. W. Garret.

RICHARDSON'S TABLE BOOK. No. (500.).

(1814.) 150. Chapel in Newcastle Castle. (vol. ii. p. 275.) *On white India paper.*

Others of the cuts will be found under Sykes's 'Local Records.'

ILLUSTRATIONS OF ENGLISH HISTORY. No. (504.).

(1815.) 151. The Heptarchy. *Proof on paper.*

(1816.) 152. Edward the Confessor. *Proof on paper.*

(1817.) 153. William the Conqueror. *Proof on paper.*

(1818.) 154. William Rufus. *Proof on paper.*

(1819.) 155. Stephen. *Proof on paper.*

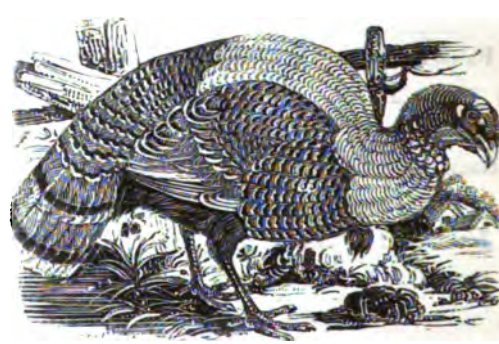
(1820.) 156. George the Second. *Proof on paper.*

THE HAUNTED HOUSE AT WILLINGTON. No. (507.).

(1821.) 157. Impressions of nine of the cuts. *On white India paper.* From the original Blocks in my possession.

LOUDON'S ENTERTAINING NATURALIST. No. (517.).

(1822.) 158. The Bewick cuts. *On white India paper.* From the original Blocks in my possession. The



accompanying cuts of the Domestic Cock and the Turkey are characteristic specimens.

DESCRIPTIVE AND CRITICAL CATALOGUE. No. (518.).

(1823.) 159. The cuts. *On white India paper.*

WOOD ENGRAVINGS OF LAND AND WATER BIRDS. No. (526.).

(1824.) 160. The entire series. *On white India paper.*

Only seven sets were taken off on India paper, and of these one was lately sold for seven guineas.

ANGLERS' GARLANDS. No. (530.).

(1825.) 161. Arms of Newcastle. *On white India paper.* The following is an impression from an electrotype, for the use of which I have to thank Mr. Rutland, of Newcastle.

PROSPECTUSES, PROOFS OF THE CUTS, ETC.,

FOR THE INTENDED

'HISTORY OF BRITISH FISHES.'

One of the subjects which mainly engaged the attention of Bewick in the later years of his life was a History of British Fishes. He went so far as to issue Prospectuses in 1824, announcing that the work would be put to press in 1826. Very little, however, had been done towards the fulfilment of the promise. "In the History of Fishes," says Mr. Atkinson, "he had only advanced as far as fourteen or fifteen illustrative cuts at his death." A greater progress had been made in the vignettes. "A completely new set of appropriate tail-pieces," says the same writer, "were almost finished for the embellishment of this undertaking." (Atkinson's Sketch of Bewick, p. 2.) Substantially the same account is given by Dr. Dibdin, as received by himself from Miss Bewick:—Her father left behind him "fourteen entire fishes, upon wood: seventy

vignettes, chiefly of fishing scenes: about forty drawings of fish—with a few descriptions and memoranda: thirty-five sketches of vignettes: with a few slighter." (Northern Tour, vol. i. p. 336, *note.*)

Mr. Dovaston tells us that when he was in Northumberland, after Bewick's death, they showed him "thirty fishes he had cut by way of trial," "together with more than a hundred tail-pieces." ('Magazine of Natural History,' vol. iii. p. 103.)

Neither of the two earlier statements, however, with which alone we need concern ourselves,—for the third, like the whole essay of which it forms a part, is an impudent exaggeration,—is, judging from the account in Bewick's 'Memoir,' strictly and absolutely correct. The "finished specimens" of Fishes, given for the first time in the appendix to that volume, published by his daughter in 1862 (pp. 289–323), are sixteen in number. Together with these are thirty-one of the "appropriate vignettes," which, with "about twenty" others of the series, previously used in the last edition of the 'British Birds,' 1847, fifty-one in all, would appear to be the exact number completed for the intended work at the time of the artist's decease.

My collection contains an unique series, with many duplicates, of the whole of the rare Prospectuses already mentioned, a number of brilliant proofs of Fishes and Vignettes, obtained from Miss Bewick and others many years before the publication of the 'Memoir,' including one which down to the present time does not appear to have been used in any published work, together

with a complete set of excellent impressions cut from one of the earliest published copies of the 'Memoir' itself.

The reader should be warned against certain forgeries of the Prospectuses, prepared, long since Bewick's death, to meet the frequent inquiries of collectors. On those, however, who have seen any of the originals, the deception cannot be successfully practised.

(1826.) 1. 1. Prospectus of the Fishes. "A History of British Fishes. The Figures engraved on Wood, By T. Bewick [& Son added in MS.]. This Work is intended to be put to Press in 1826, And to be Printed on Imperial, Royal, and Demy Papers, To match the Histories of Quadrupeds, and British Birds, and the Fables of Æsop. Subscriptions Received by all Booksellers, and by T. Bewick and Son, Newcastle." Illustrated with the cut of the Lump Sucker, and vignette of Herons Fishing.

Pasted on a large piece of paper, with the names of subscribers in MS.

Obtained from the late Mr. W. Garret, who has supplied the following note:—

"In the latter part of the year 1824, Bewick issued his Prospectus for the History of British Fishes, in which he stated that the work would be put to press in 1826; but at that time his health began to decline, and his friends despaired of his living to finish the intended work. Some parties thought proper to say that he was not competent to undertake such a publication, as the materials were so very scanty that he had gathered together, and that if he devoted eight or ten years to the labour, it would be barely sufficient to complete so important a work. I at this time had the management of Mr. Charnley's business, and Bewick made us his sole publishers in the country, but at

the same time engaging to supply his personal friends who might want his works. This Prospectus of the Fishes was hung up in our shop for about two years, and was the only one so exhibited. When Bewick died, I took it down and removed it from the board on which it was pasted, and have kept it ever since as an unique and most interesting record of Bewick's 'History of British Fishes.' The fewness of the names affixed to the Prospectus arose from the great uncertainty of the work ever being published. His son Robert and, I believe, his daughter Jane were employed on the drawings at the time of his death."

The names attached to this curious relic are fifty in number, and are principally in the handwriting of Mr. Garret and Mr. Charnley. Among them are the following, in the order of their entry :—John Trotter Brockett, Esq., Dr. Headlam, John Bacon, Esq., Mr. Hewison, Robert Pearson, Esq., John Adamson, Esq., Dixon Brown, Esq., Rev. H. D. Griffith, Benjamin Thompson, Esq., Mr. Joseph Crawhall, Chas. Wm. Bigge, Esq., Willm. Turner, Nat. Winch, Rev. H. G. Liddell, Messrs. Beilby, Knott and Beilby, Anthony Gregson, Esq., Honble. H. T. Liddell, Rev. John Headlam, Robert Surtees, Esq., Honble. Mrs. Liddell, Thomas Doubleday, Esq., Rev. John Smith, Capt. Dale, George T. Fox, Esq., Nathaniel Ellison, Esq., Matthew Bell, Esq., Thomas Wailes, Esq., Charles Charlton, M.D., Rev. John Collinson, Thos. Crawhall, Esq., Capt. Bacon Grey, Wm. Thos. Salvin, and Mr. James Archbold.

(1827.) 1. 2. A similar Prospectus. From Miss Bewick.

(1828.) 2. 1. A Prospectus. Similar in type to the last. With cut of the Lump Sucker, and vignette of Cows Fishing. From Miss Bewick.

(1829.) 2. 2. Another. From Miss Bewick.

(1830.) 3. 1. A Prospectus. With "& Son," which was in Nos. (1826.) and (1827.) in MS., added in type. Illustrated with the cut of the Dace, and vignette of the Blind Fisherman, his Dog, and the Bull. From Miss Bewick.

(1831.) 3. 2. Another. From Miss Bewick.

(1832.) 4. 1. A Prospectus. Similar to the last. With cut of the Ballan Wrasse, and vignette of "Smelling." From Miss Bewick.

(1833.) 4. 2. Another. From Miss Bewick.

This has been fastened with four wafers in a window.

(1834.) 5. 1. A Prospectus. Similar to the last. With cut of the John Dory, and vignette of a Polecat Fishing. From Miss Bewick.

(1835.) 5. 2. Another. From Miss Bewick.

(1836.) 5. 3. Another. From Mr. W. Garret.

(1837.) 5. 4. Another. From Mr. William Yarrell.

(1838.) 6. 1. A Prospectus. Similar to the last. With cut of the Samlet, and vignette of an Old Gentleman on Horseback Fishing. From Miss Bewick.

(1839.) 6. 2. Another. From Mr. W. Garret.

(1840.) 7. 1. A Prospectus. Similar to the last. With cut of the Samlet, and vignette of the Bull and the Fisherman. From Mr. W. Garret.

(1841.) 7. 2. Another. From Mr. W. Garret.

(1842.) 8. The Basse. (Memoir, p. 291.) Cutting from the Memoir.

(1843.) 9. The Fifteen-spined Stickleback. (p. 293.) Cutting from the Memoir.

(1844.) 10. 1. The Bream. (p. 295.) *Proof on paper.* From Mr. W. Garret.

(1845.) 10. 2. Another impression. Cutting from the Memoir.

(1846.) 11. 1. The John Dory. (p. 297.) Cutting from a Prospectus. From Mr. W. Garret.

(1847.) 11. 2. Another impression. Cutting from the Memoir.

(1848.) 12. The Black Goby. (p. 299.) Cutting from the Memoir.

(1849.) 13. The Ballan Wrasse. (p. 301.) Cutting from the Memoir.

(1850.) 14. The Barbel. (p. 303.) Cutting from the Memoir.

(1851.) 15. The Gudgeon. (p. 305.) Cutting from the Memoir.

(1852.) 16. The Tench. (p. 307.) Cutting from the Memoir.

(1853.) 17. 1. The Dace. (p. 309.) With a scale of measurement under the figure. *Proof on paper.* From Miss Bewick.

(1854.) 17. 2. Another impression. With the scale. *Proof on paper.* From Mr. W. Garret.

(1855.) 17. 3. Another. With the scale. *Proof on paper.* From Mr. W. Garret.

(1856.) 18. The Saury. (p. 311.) Cutting from the Memoir.

(1857.) 19. The Gar Fish. (p. 313.) Cutting from the Memoir.

(1858.) 20. The Samlet. (p. 315.) Cutting from the Memoir.

(1859.) 21. 1. The Lump Sucker. (p. 317.) Cutting from a Prospectus. From Miss Bewick.

(1860.) 21. 2. Another impression. Cutting from the Memoir.

(1861.) 22. The Dog Fish. (p. 319.) Cutting from the Memoir.

(1862.) 23. The Weever. (p. 321.) Cutting from the Memoir.

(1863.) 24. The Maigre. On copper. By R. E. Bewick. From the Memoir.

(1864.) 25. Vignette. Fishing scene. (British Birds, ed. 1847, vol. i. p. xxviii.) *Proof on paper.*

(1865.) 26. Vignette. Fishing scene. (p. xxxiv.) *Proof on paper.*

(1866.) 27. Vignette. The Birdcatcher. (p. 168.) *Proof on paper.*

(1867.) 28. 1. Vignette. Winter scene. (p. 228.) *Proof on paper.*

(1868.) 28. 2. Another impression. *On yellow China paper.* From Miss Bewick.

(1869.) 29. Vignette. The Polecat and Eel. (p. 242.) *Proof on paper.*

(1870.) 30. Vignette. Old Gentleman on Horseback Fishing. (p. 256.) *Proof on paper.* From Miss Bewick.

(1871.) 31. Vignette. Fishing scene. (p. 271.) *Proof on paper.*

(1872.) 32. Vignette. Thunder Storm. (p. 281.) *Proof on paper.* From Miss Bewick.

(1873.) 33. 1. Vignette. The Wolf. (p. 366.) *Proof on paper.*

(1874.) 33. 2. Another impression. *On white India paper.* From Miss Bewick.

(1875.) 34. Vignette. Salmon Lesters. (vol. ii. p. xxiii.) *Proof on paper.*

(1876.) 35. 1. Vignette. Crows Fishing. (p. 11.) *Proof on paper.*

(1877.) 35. 2. Another impression. *On white India paper.* From Miss Bewick.

(1878.) 36. 1. Vignette. The Bull and the Fisherman. (p. 20.) *Proof on paper.*

(1879.) 36. 2. Another impression. *On white India paper.* From Miss Bewick.

(1880.) 37. Vignette. Herons Fishing. (p. 39.) *Proof on paper.* From Miss Bewick.

(1881.) 38. Vignette. Fishing. (p. 71.) *Proof on paper.*

(1882.) 39. Vignette. Smelling. (p. 72.) *Proof on paper.*

(1883.) 40. 1. Vignette. The Two Geese. (p. 261.) *Proof on paper.*

(1884.) 40. 2. Another impression. *On white India paper.* From Miss Bewick.

(1885.) 41. Vignette. Walking on the Beach. (p. 397.) *Proof on paper.* From Mr. W. Garret.

(1886.) 42. Vignette. Scene by the Tyne. (On the title of the Memoir.) Cutting from the Memoir.

The cut was first done for Mr. W. Armstrong, and then exhibited his armorial bearings on the rock in the foreground. For several proofs before the alteration see under his name in the Division "Book-plates."

(1887.) 43. Vignette. River scene. (Memoir, p. vii.) Cutting.

(1888.) 44. Vignette. Drying Nets. (p.viii.) Cutting.

(1889.) 45. Vignette. The Drenched Fisherman. (p. 11.) Cutting.

(1890.) 46. Vignette. The Polecat. (p.xix.) Cutting.

(1891.) 47. Vignette. Fishing scene. (p. 31.) Cutting.

(1892.) 48. Vignette. Crossing the Stile. (p. 61.) Cutting.

(1893.) 49. Vignette. Hunting scene. (p. 79.) Cutting.

(1894.) 50. Vignette. (p. 93.) Cutting.

(1895.) 51. Vignette. Death's Sledge. (p. 104.) Cutting.

(1896.) 52. Vignette. The Bull and the Old Haymaker. (p. 114.) Cutting.

(1897.) 53. Vignette. Fishing scene. (p. 123.) Cutting.

(1898.) 54. Vignette. The Dog and his Tormentors. (d. 134.) Cutting.

(1899.) 55. Vignette. The Cat and the Mouse. (p. 143.) Cutting.

(1900.) 56. Vignette. The Heron. (p. 152.) Cutting.

(1901.) 57. Vignette. A Cottage Interior. (p. 171.) Cutting.

(1902.) 58. Vignette. Salmon Fishers. (p. 184.) Cutting.

(1903.) 59. Vignette. Fishing scene. (p. 189.) Cutting.

(1904.) 60. Vignette. The Goose and Gosling. (p. 199.) Cutting.

(1905.) 61. Vignette. The Ass and the Bees. (p. 207.) On the Prospectus of the 'Memoir,' issued while that volume was in the press.

(1906.) 62. Vignette. Fishing scene. (p. 230.) Cutting.

(1907.) 63. Vignette. The Goats. (p. 236.) Cutting.

(1908.) 64. Vignette. The Perplexed Pig Driver. (p. 244.) Cutting.

(1909.) 65. 1. Vignette. Fishing scene. (p. 250.) Cutting.

(1910.) 65. 2. Another impression. *On white India paper.* From Miss Bewick.

(1911.) 66. Vignette. Woman crossing a Brook. (p. 257.) Cutting.

(1912.) 67. Vignette. The Fisher. (p. 270.) Cutting.

(1913.) 68. Vignette. Fishing scene. (p. 277.) Cutting.

(1914.) 69. 1. Vignette. The Last Journey. (p. 286.) Cutting.

(1915.) 69. 2. Another impression. *On yellow China paper.* From Miss Bewick.

(1916.) 69. 3. Another. *On yellow China paper.* From Miss Bewick.

This was the last vignette engraved by Thomas Bewick.

(1917.) 70. Vignette. Coast scene. (p. 323.) Cutting.

(1918.) 71. Vignette. Old Churl hanging a Dog. (p. 332.) Cutting.

(1919.) 72. Vignette. "Thomas Bewick his Mark." (p. 344.) Cutting.

(1920.) 73. Vignette. Cows Fishing. *Proof on paper.* From Miss Bewick.

(1921.) 74. 1. Vignette. The Blind Fisherman, his Dog, and the Bull. (On title of the ed. of the Vignettes, Newcastle, 1827; British Birds, ed. 1847, vol. i. p. 149.) *Proof on paper.* From Mr. W. Garret.

(1922.) 74. 2. Another impression. *Proof on paper.* From Mr. W. Garret.

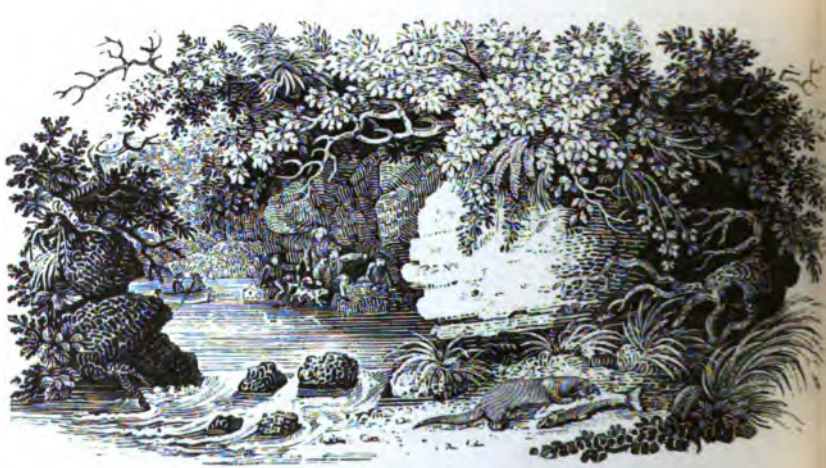
(1923.) 74. 3. Another. *On white India paper.* From Miss Bewick.

(1924.) 74. 4. Another. *On white India paper.* From Mr. John Bell.

(1925.) 75. 1. A fictitious Prospectus of the Fishes, with an indifferently executed copy, reversed, of the vignette of the Old Angler. (British Birds, p. 50, ed. 1804; p. 73, vol. ii. ed. 1826.)

(1926.) 75. 2. Another. Similar.

(1927.) 76. Another fictitious Prospectus, with a bad copy of the vignette of a Man Fishing. (British Birds, p. 52, ed. 1804; p. 193, vol. ii. ed. 1826.)



CUTS DONE FOR PRIVATE GENTLEMEN,

FOR

BOOK-PLATES AND OTHER PURPOSES.

We have hitherto noticed the skill of Thomas Bewick when employed in the adornment of works designed for the instruction and gratification of the public at large. Another department of his labours is now to be examined. It was only natural that advantage should be taken of his exquisite powers by the professional and commercial men of his great town and neighbourhood—by the former for book-plates, memorial cuts, and similar objects; by the latter for notices of exhibitions, bill-heads, shop-cards, bar-bills, coal certificates, etc.; and by both for various societies and companies, the members of which they jointly comprised. The following pages will show that they did so to an extent of which few. even among collectors and others well acquainted with many of his book illustrations, were previously aware.

In this and a number of the subsequent Divisions I

have been specially benefited by the two great Newcastle collectors, the late Mr. W. Garret and Mr. John Bell. From the former I was for many years in the habit of obtaining all that I did not at the various times possess; while the entire collections of the latter,—of which Dr. Dibdin speaks in such enthusiastic terms as containing everything that can be brought together "attending the congregation and legislation of human beings," "of notoriety sufficient to furnish a printed record" (Northern Tour, vol. i. p. 337),—in these departments, embracing some thousands of book-plates, invoice-heads, inn bills, most of them still retaining the items of expenditure, business cards, coal certificates, etc. etc., executed by the majority of the engravers in the north of England, have since his decease become my property. The accumulation of these collections occupied his life, and simply to say that they were unsurpassed would be to insinuate that other gatherings approached or competed with them, whereas they stood from all else apart and confessedly alone.

The present Division embraces the Cuts engraved for private gentlemen, both with and without armorial bearings, for the embellishment of their Book-plates, and other special purposes, and a very wonderful assemblage they will be found to be. Among them are some curious variations, and many proofs on yellow China paper, vellum, satin, etc. The least uncommon of the series are those belonging to several members of the Typographical Society of Newcastle, who were accustomed to prefix their cuts to the works which they

respectively edited, and of which accordingly numerous impressions were taken. Of many of the others, entirely confined to private hands, very seldom used, and then in small numbers, I am not aware of the very existence of impressions outside my own collection.

It will be seen that some of them are engraved on copper,—which, when such is the case, are always stated so to be,—and are then properly denominated Book-*Plates.* The fact that those on wood are less correctly so called does not require more than this passing remark.

(1928.) 1. 1. Mr. Adamson's cut. Ruins. *On paper.*

(1929.) 1. 2. Another impression. *On white India paper.* From Mr. W. Garret.

(1930.) 1. 3. Another. *On white India paper.*

(1931.) 1. 4. Another. *On white India paper.*

(1932.) 1. 5. Another. *On vellum.*

(1933.) 1. 6. Another. *On white silk.*

(1934.) 1. 7. Another. *On white satin.* From Mr. J. G. Bell. "Rev. Thomas Hugo, with J. G. Bell's Compts."

(1935.) 1. 8. Another. *On yellow satin.*

I am indebted for the loan of the cut to the Rev. E. H. Adamson. The idea of it is taken from the Rev. J. Brand's book-plate by Ralph Beilby. For other impressions see Nos. (351.), (352.), (356.), (357.), (358.), (374.), (379.), (387.), (392.), (491.), and (502.).

(1936.) 2. 1. "J. H. Affleck, Newcastle upon Tyne." A shield, in flowers and foliage. Copperplate. *Proof on paper.* From Mr. W. Garret.

(1937.) 2. 2. Another impression. *Proof on paper.*

(1938.) 2. 3. Another. *Proof on paper.*

(1939.) 2. 4. Another.

(1940.) 2. 5. Another. From Mr. Charnley.

See the Note to No. (665.).

(1941.) 3. "John Anderson, St. Petersburgh." A sportsman on horseback. This was afterwards used as a vignette in the 'British Birds,' vol. i. p. 149, ed. 1826. *Proof on paper.* From Mr. John Bell.

(1942.) 4. 1. "Jno. Anderson, Jun." Fishing scene. *Proof on paper.*

(1943.) 4. 2. Another impression. From Mr. Charnley.

(1944.) 4. 3. Another. *On yellow China paper.* From Mr. John Bell.

(1945.) 5. "J. Archbold." River scene, a mill in the distance. Copperplate. From Mr. W. Garret.

(1946.) 6. 1. William Armstrong. Tyne-side scene, with distant view of Newcastle, and arms.

(1947.) 6. 2. Another impression. *On yellow China paper.*

(1948.) 6. 3. Another. *On yellow China paper.*

(1949.) 6. 4. Another. *On yellow China paper.*

The block was subsequently altered, and in that state impressions appear on the title of Bewick's 'Memoir,' 1862.

(1950.) 7. 1. "Wm. Armstrong." *Proof on paper.*

(1951.) 7. 2. Another impression.

(1952.) 7. 3. Another. From Mr. John Bell.

Very similar to the former, but from a different block.

(1953.) 8. 1. "Buddle Atkinson." Fishing scene, with shield bearing crest. Copperplate.

(1954.) 8. 2. Another impression.

(1955.) 9. "H. Atkinson." River scene. Copperplate. From Mr. John Bell.

(1956.) 10. "R. Beilby." Memorial cut. A gravestone, urn, etc. Copperplate. *Proof on paper.*

Engraved, partly, by Robert E. Bewick.

It is pasted on a paper, on which is written "For Mr. Bell. With Mrs. Beilby's compliments and thanks. March 26th, 1817." From Mr. John Bell.

(1957.) 11. 1. "John Bell." "Perseverantia." Arms alone. Copperplate. From Mr. John Bell.

(1958.) 11. 2. Another impression. From the same.

(1959.) 12. Matthew Bell, Esq., M.P. Arms alone.

"Engraved for the dedication to Hubberthorn's Travels." MS. note.

(1960.) 13. 1. "T. Bell. 1797." "Thomas Bell." An oval supported by the stump of an oak, with the top of the Castle and of the tower of St. Nicholas, Newcastle, above trees in the distance. From Mr. John Bell.

(1961.) 13. 2. Another impression.

For other impressions see Nos. (224.) and (243.).

(1962.) 14. "J. Bewick." Monument and figure. *Proof on paper.* Given to me by Miss Bewick.

Engraved by John Bewick for himself.

(1963). 15. 1. Mr. Bigge's cut. Figure of Liberty, etc. *On white India paper.*

(1964.) 15. 2. Another impression. *On vellum.*

(1965.) 15. 3. Another. *On white satin.*

(1966.) 15. 4. Another. *On yellow satin.*

For other impressions see No. (127.).

I am indebted to its present possessor, Mr. Dodd, of *Newcastle*, for the use of the original block.

(1967.) 16. 1. "Willm Bilton, Newcastle." Trees, with a shield of arms. Copperplate. From Mr. W. Garret.

(1968.) 16. 2. Another impression. *Proof on paper.*

(1969.) 17. "T. Binns, Leeds." A reverse of Mr.

Archbold's, No. 5 of this Division. *Proof on paper.* From Mr. John Bell.

(1970.) 18. 1. Sir Brook Boothby's memorial cut. *On yellow China paper.* From Mr. W. Garret.

(1971.) 18. 2. Another impression. *On yellow China paper.* From the same.

This was afterwards used as a tail-piece in 'Æsop's Fables,' where it will be found at p. 52.

(1972.) 19. 1. Mr. Brockett's cut. Norman doorway, with shield of arms. *Proof on paper.*

(1973.) 19. 2. Another impression. *Proof on paper.*

For other impressions see Nos. (353.), (363.), (372.), (373.), (385.), (388.), and (483.).

(1974.) 20. 1. Mr. Brockett. Arms alone. *On white India paper.*

(1975.) 20. 2. Another impression. *On white India paper.*

For another see No. (377.).

(1976.) 21. Mr. Brockett. A shield of arms, with another shield bearing the arms of Bell.

By R. E. Bewick.

(1977.) 22. 1. Mr. Carlisle. An old oak-stump, with Newcastle in the distance. "Fuimus." "T. Bewick scult." *On white India paper.* Obtained many years ago from Miss Bewick.

(1978.) 22. 2. Another impression. *On white India paper.*

(1979.) 23. "Thos. Carr, Newcastle." A spring of water flowing from a rock. Copperplate. From Mr. John Bell.

(1980.) 24. 1. Chapman's cut. Arms alone. *Proof on paper.*

(1981.) 24. 2. Another impression. *On white satin.*

Priced by Mr. Pearson £1. 1*s*.

(1982.) 25. "Chas. Charleton, M.D." "Succurrere Disco." View off Tynemouth. Copperplate. *On yellow China paper.* From Miss Bewick.

(1983.) 26. 1. "James Charlton, Gateshead." "T. Bewick sculpt." Tyne-side scene. Copperplate. From Mr. W. Garret.

(1984.) 26. 2. Another impression.

(1985.) 27. 1. "A. Clapham." Tyne-side scene. Copperplate. From Mr. W. Garret.

(1986.) 27. 2. Another impression.

(1987.) 28. 1. Rev. "Joseph Cook." Branch of a tree, with shield of arms, etc. *Proof on paper.* From Miss Bewick.

(1988.) 28. 2. Another impression. From Mr. W. Garret.

(1989.) 29. 1. "Revd H. Cotes, Vicar, Bedlington, 1802." "Flumina amem sylvasque inglorius." Fishing scene. From Mr. W. Garret.

(1990.) 22. 2. Another impression. With the addition of "T. B." on the rock. From Mr. W. Garret.

(1991.) 29. 3. Another. From Mr. W. Garret.

Mr. Cotes's name was subsequently removed, and the cut was used as a tail-piece in the 'British Birds' (ed. 1804, p. 370; ed. 1826, vol. ii. p. 259). For proofs in this state see Nos. (1377.) and (1378.). The cut will be found on inspection to bear evidence of the former presence and subsequent removal of the name.

"My old friend the Rev. Henry Cotes edited the second volume of the Birds, and Bewick, in compliment to him, cut for him a book-plate with his name upon it and the Parson fishing. He sent him a few impressions, but, on some trifling misunderstanding, cut out the name of poor 'Q in the corner,' and made it a tail-piece for his Birds. Of these impressions, at first very few, hardly any are now in existence." Mr. W. Garret.

(1992.) 30. "John Coulthard." River scene. Copperplate. From Mr. John Bell.

(1993.) 31. "R. E. Croker." Arms alone. *On white India paper.* From Miss Bewick.

See Bewick's letter to Mr. Croker, in reference to this, among the autograph letters.

(1994.) 32. Mr. Culley. Hunt-card for the Meeting of his Beagles. Copperplate.

(1995.) 33. 1. "John Davidson, Newcastle, Cl. P. Northumberland." Arms alone. Copperplate.

(1996.) 33. 2. Another impression.

(1997.) 34. Thomas Davidson. Arms alone. *Proof on paper.* From Mr. W. Garret.

(1998.) 35. "Alex^r Doeg." A ship on the stocks. From Mr. John Bell.

See the note to Mr. Taylor's cut.

(1999.) 36. 1. "Armorer Donkin." View of a spring, with shield of arms. *Proof on paper.* From Mr. W. Garret.

(2000.) 36. 2. Another impression. *Proof on paper.* From the same.

(2001.) 36. 3. Another. *Proof on paper.*

(2002.) 36. 4. Another. *Proof on paper.*

(2003.) 36. 5 Another. *Proof on paper.*

(2004.) 36. 6. Another. *Proof on paper.*

(2005.) 37. "Francis Ewart." Arms alone. From Mr. W. Garret.

(2006.) 38. 1. Mr. Fenwick's cut. "Tous Jours Loyal." Norman doorway, with shield of arms, etc.

(2007.) 38. 2. Another impression.

(2008.) 38. 3. Another. *On yellow China paper.* From Mr. W. Garret.

(2009.) 38. 4. Another. *On yellow China paper.*

For other impressions see Nos. (386.), (393.), (396.), (397.), (398.), (401.), (403.), (404.), (499.), (510.), and (511.).

(2010.) 39. 1. M. E. Freshfield. Rock, trees, and spring, with a lamb drinking.

(2011.) 39. 2. Another impression.

(2012.) 40. 1. "W. Fryer." Tyne-side scene. Copperplate.

(2013.) 40. 2. Another impression. From Mr. John Bell.

(2014.) 40. 3. Another.

(2015.) 41. "I. Garret, N. Castle." A monument. From Mr. W. Garret.

(2016.) 42. 1. John Garret, Newcastle." "Appetitus rationi paret." Arms alone. From Mr. W. Garret.

(2017.) 42. 2. Another impression.

By Robert E. Bewick.

(2018.) 43. 1. Mr. Garret's cut. "Rather break than bend." Tyne-side scene, with shield of arms. *Proof on paper.* From Mr. W. Garret.

(2019.) 43. 2. Another impression. *On white India paper.* From the same.

(2020.) 43. 3. Another. *On yellow China paper.* From the same.

For other impressions see Nos. (359.), (361.), and (377.).

This very beautiful cut had been previously used as a concert ticket. For impressions in that state see the Division "Cuts for Exhibitions, etc."

(2021.) 44. "J. Green." An oval, with drapery. *Proof on paper.*

(2022.) 45. 1. "Henry Hewitson, Newcastle." An oval, with "H. H." among foliage, etc. From Mr. Charnley.

(2023.) 45. 2. Another impression.

(2024.) 45. 3. Another.

(2025.) 45. 4. Another.

(2026.) 46. 1. "Jane Hewitson." "April 24, 1800." River scene, with a post-chaise in the distance.

(2027.) 46. 2. Another impression.

(2028.) 46. 3. Another.

(2029.) 46. 4. Another.

Of this the cut on the title of 'The Fisher's Garland for 1828' is a reversed copy.

(2030.) 47. 1. — "Hewitson." River scene. *Proof on paper.*

(2031.) 47. 2. Another impression. *Proof on paper.*

(2032.) 47. 3. Another. *Proof on paper.*

A close copy of Mr. Binns's, No. 17 of this Division.

(2033.) 48. 1. "Sol. Hodgson. Ob. 4 April, 1800. Æ. 39." A churchyard. Memorial cut. *Proof on paper.* From Mr. W. Garret.

(2034.) 48. 2. Another impression. *On white India paper.* From Mr. J. G. Bell.

(2035.) 48. 3. Another. *On yellow China paper.* From Mr. John Bell.

(2036.) 48. 4. Another. *On yellow China paper.*

(2037.) 48. 5. Another. *On white satin.* From Mr. J. G. Bell.

(2038.) 48. 6. Another. *On yellow satin.* From the same.

(2039.) 48. 7. Another. *On vellum.*

It appears in Sykes's 'Local Records,' vol. ii. p. 2.

By the favour of Mr. Hodgson, of Newcastle, I am enabled to present the Collector with an impression of this very beautiful cut. See the opposite page.

(2040.) 49. 1. "Thomas Hodgson." Tyne-side scene, within a border of trees. *Proof on paper.*

(2041.) 49. 2. Another impression. *On yellow China paper.*

For another impression see No. (359.).

(2042.) 50. 1. Thomas Hodgson. "Sine veritate nunquam." Tyne-side scene, with shield of arms. *Proof on paper.* From Mr. W. Garret.

(2043.) 50. 2. Another impression. *On white India paper.*

(2044.) 50. 3. Another. *On yellow China paper.* From Mr. W. Garret.

(2045.) 50. 4. Another. *On vellum.*

(2046.) 50. 5. Another. *On white satin.* From Mr. J. G. Bell.

(2047.) 50. 6. Another. *On yellow satin.* From the same.

For other impressions see Nos. (365.), (367.), (369.), and (370.). I am indebted to Mr. Hodgson's kindness for the loan of this beautiful cut.

(2048.) 51. "Johnson. Byker." Arms alone. Copperplate. From Mr. John Bell.

(2049.) 52. "In° Kerrich, Harleston." Rock and trees, with Tynemouth in the distance. From Mr. John Bell.

(2050.) 53. 1. —— (?) A wonderfully close copy of the former, but the name has been erased.

(2051.) 53. 2. Another impression. Name erased, but the MS. date of "1811" is visible.

(2052.) 54. 1. "B. Liddell." "February, 1821." Tyne-side scene.

(2053.) 54. 2. Another impression.

(2054.) 54. 3. "16 February, 1821." A very curious variation; the base of the rock enlarged, and portions of the foliage altered. *Proof on paper.*

(2055.) 55. 1. "Geo. Losh, Saltwellside." View of a spring. *Proof on paper.*

(2056.) 55. 2. Another impression. Without the name. *On white India paper.* From Mr. W. Garret.

(2057.) 56. 1. "James Losh." Rock and trees, with steeple of St. Nicholas in the distance. Copperplate. From Mr. W. Garret.

(2058.) 56. 2. Another impression.

(2059.) 57. 1. "John Marley." Arms alone. Copperplate.

(2060.) 57. 2. Another impression.

(2061.) 58. "Edwd Moises. A.M." Arms, with books, pens and ink, painting tools, music, etc. Copperplate. From Mr. John Bell.

(2062.) 59. 1. "Iohn Murray." Foliage, with a shield of arms. *On white India paper.*

(2063.) 59. 2. Another impression. *On vellum.*

(2064.) 59. 3. Another. *On vellum.*

(2065.) 59. 4. Another. *On white satin.* From Mr. J. G. Bell.

(2066.) 59. 5. Another. *On yellow satin.* From the same.

(2067.) 60. "Non in visco fides, sed in Deo." An oak, with shield, armour, etc., and a Druidical Temple in the distance. "Bewick Sculp^t." *On yellow China paper.* From Mr. W. Garret.

(2068.) 61. 1. Robt Oliver. Arms alone. Copperplate. *On white India paper.* From Mr. W. Garret.

(2069.) 61. 2. Another impression. *On yellow China paper.* From the same.

(2070.) 61. 3. Another. *On white satin.* From the same.

By Robert E. Bewick.

(2071.) 62. 1. "Nicholas John Philipson." Arms alone. Copperplate. *On white India paper.* From Mr. John Bell.

(2072.) 62. 2. Another impression. *On white silk.* From the same.

(2073.) 63. 1. "Henry Utrick Reay, Esq., Killingworth." A shield of arms on an ivyed wall. Copperplate. From Mr. Garret.

(2074.) 63. 2. Another impression. From Mr. John Bell.

(2075.) 64. 1. "Wm Robson." Memorial cut, 1824. An oval in a square border. *Proof on paper.* From Mr. W. Garret.

(2076.) 64. 2. Another impression.

(2077.) 64. 3. Another.

(2078.) 65. 1. "Wm Row." Arms alone. Copperplate. From Mr. John Bell.

(2079.) 65. 2. Another impression. From the same.

(2080.) 66. 1. J. W. Sanders. Ruins, with a shield of arms. *Proof on paper.* From Miss Bewick.

(2081.) 66. 2. Another impression. *On white India paper.*

(2082.) 66. 3. Another. *On yellow China paper.* From Mr. W. Garret.

(2083.) 66. 4. Another. *On vellum.*

(2084.) 66. 5. Another. *On vellum.*

(2085.) 66. 6. Another. *On white satin.* From Mr. J. G. Bell.

(2086.) 66. 7. Another. *On yellow satin.* From the same.

(2087.) 67. "James Sill. Liverpool." Rock and trees. *Proof on paper.* From Mr. W. Garret.

(2088.) 68. "R. Simpson." Rock and waterfowl. *Proof on paper.*

(2089.) 69. 1. Robert Southey. Rock, trees, and spring, with a shield of arms.

(2090.) 69. 2. Another impression.

(2091.) 70. "H. Stamford." Statue of a stag, with a background of trees. *Proof on paper* From Mr. John Bell.

(2092.) 71. "James Stawpert, Willington." An oval border. From Mr. John Bell.

(2093.) 72. "John Stobart." A tripod, the stands inscribed "Veritas," "Libertas," and "Virtus," supporting a globe inscribed "Bonum Publicum." At the foot are a plough, sword, book, cap of liberty, etc. In the distance are cottages, a three-barred gate, trees, etc. From Mr. John Bell.

(2094.) 73. "Rich.d Swarley, Newcastle." "Libertas auro pretiosior." Two female figures, with cornucopiæ, cap of liberty, etc. Copperplate. From Mr. John Bell.

(2095.) 74. 1. Straker. View of Jarrow Church, etc., with a shield of arms. *On white India paper.* From Mr. W. Garret.

(2096.) 74. 2. Another impression. *On white India paper.*

(2097.) 75. Straker. Chapel in Newcastle Castle, with a shield of arms. *On white India paper.* From Mr. W. Garret.

For another impression see No. (364.).

(2098.) 76. 1. "Wm. Taylor." Very similar to No. 72 of this Division, but with a background of trees alone. *Proof on paper.* From Mr. John Bell.

(2099.) 76. 2. Another impression. *Proof on paper.* From the same.

(2100.) 76. 3. Another. *On yellow China paper.* From the same.

(2101.) 76. 4. Another. *On white satin.* From the same.

"The book-plate which he did for William Taylor, Esq., of Bishop Middleham, afterwards of Hendon Grange, Sunderland, is, to my mind, the best. A copy was made somewhat different for Mr. John Stobart, attorney, Gateshead. I have copies [those here described], but I do not know if there is another to be got anywhere, as both gentlemen have been long dead. Mr. Armstrong, the present mayor, had one done when he was a young man, Mr. A. Doeg, shipbuilder, and a number of others." Mr. John Bell.

(2102.) 77. 1. "William Thomas." River scene, with agricultural implements. *Proof on paper.*

(2103.) 77. 2. Another impression. *Proof on paper.*

(2104.) 77. 3. Another. *Proof on paper.*

(2105.) 77. 4. Another.

(2106.) 78. "Saml. Thompson, Newcastle." Rock, with spring, trees, etc. Copperplate. From Mr. John Bell.

(2107.) 79. 1. "T. Thompson." Tyne-side scene, with Newcastle in the distance. From Mr. John Bell.

(2108.) 79. 2. Another impression. From the same.

(2109.) 79. 3. Another.

(2110.) 79. 4. Another.

(2111.) 80. Rev. Dr. Trusler. "Aspiro." Imaginary shield of arms. *Proof on paper.*

See Memoir of Trusler, pp. 12, 13, No. (210.).

(2112.) 81. 1. Honble. Horace Walpole. View of Strawberry Hill, with shield of arms. *Proof on paper.*

(2113.) 81. 2. Another impression. *On white India paper.*

(2114.) 81. 3. Another. *On vellum.*

(2115.) 82. 4. Another. *On vellum.*

(2116.) 82. 5. Another. *On white satin.* From Mr. J. G. Bell.

(2117.) 82. 6. Another. *On yellow satin.* From the same.

(2118.) 82. "H. Watson." A monument. Copperplate. From Mr. W. Garret.

(2119.) 83. 1. "Rt. Wilson." River scene, with an urn. *Proof on paper.*

(2120.) 83. 2. Another impression. *Proof on paper.*

(2121.) 83. 3. Another. *Proof on paper.*

(2122.) 84. "Wm Wright's Book." In an oval border. From Mr. John Bell.

(2123.) 85. "Revd T. H. Yorke." Arms alone. Copperplate. From Mr. W. Garret.

By R. E. Bewick.

CUTS FOR VARIOUS SOCIETIES, COMPANIES, CLUBS, ETC.

1. Albion Fire and Life Insurance Company.

(2124.) Figure of St. George and the Dragon, on a Rock inscribed "Albion." Newspaper cut.

2. Society of Antiquaries of Newcastle-upon-Tyne.

(2125.) 1. 1. Their Seal. *Proof on paper.*

(2126.) 1. 2. Another impression. *On white India paper.*

(2127.) 1. 3. Another. *On yellow satin.*

(2128.) 1. 4. Another. Printed with red ink, for the Society, as a heading for their notices.

(2129.) 1. 5. Another.

(2130.) 1. 6. Another.

See No. (342.), etc.

(2131.) 2. View of Newcastle Castle. Done for the same Society.

(2132.) 3. A similar view, but smaller. *On yellow China paper.*

3. British Fire Office.

(2133.) 1. Figure of a Lion holding a Shield, sur-

rounded by "British Fire Office, London." Newspaper cut, dated in MS. 1801.

(2134.) 2. Another impression.

(2135.) 3. Another.

4. Commercial Bank.

(2136.) Note for £5. 5*s*. Dated Stokesley, 4th Nov. 1796. Copperplate.

With a figure of Plenty. It is not signed, but was believed by Mr. John Bell, from whom it was obtained, to be by Thomas Bewick.

5. "The Friendly Society of Cordwainers in Newcastle & Gateshead. Instituted the 30 of Sep. 1794."

(2137.) Their arms. Copperplate.

6. Dumfries Banking Company.

(2138.) Their Bank-Note for One Guinea. No. A. 215. Dated Dumfries, 16th Sept. 1802. Copperplate.

With a figure of Hope, "T. Bewick, Sculp^{t}, Newcastle." From Mr. John Bell.

7. Eagle Insurance Company.

(2139.) Figure of an Eagle on a Rock, inscribed "Safety." Newspaper cut.

8. Newcastle Royal Exchange Assurance Office:

(2140.) 1. 1. View of the Royal Exchange, in an oval border, with a Royal Crown on the top, and surrounded by the motto "Royal Exchange Assurance From Fire." Dated Sept. 1796. Newspaper cut.

(2141.) 1. 2. Another impression. Dated June, 1797.

(2142.) 1. 3. Another. Dated June 19, 1801.

(2143.) 1. 4. Another. Dated December 23, 1803.

(2144.) 2. 1. View of the Royal Exchange. No border. Newspaper cut.

(2145.) 2. 2. Another.

(2146.) 3. View of the Royal Exchange. Smaller. Dated March 14, 1816. Newspaper cut.

(2147.) 4. View of the same. Still smaller. Dated March 18, 1814. Newspaper cut.

9. Newcastle-upon-Tyne Fire Office.

(2148.) 1. 1. Figure of Neptune seated on a sea-monster, on a fountain, bearing a shield with the arms of Newcastle; a burning house and ship in the rear. *On yellow China paper.*

(2149.) 1. 2. Another impression. Cutting from a policy.

(2150.) 1. 3. Another. Cutting from a policy. From Mr. Sykes's Collection.

"The woodcut by Bewick for the Newcastle Fire Office was first used by that Company on the 24th June, 1817, at the head of their sheet intitled 'Proposals from the Newcastle upon Tyne Fire Office,' which sheet they used to wrap up or enclose the 'Policy of Insurance' when it was sent to the insured. It was not used at the head of the policies until ten years afterwards. I have policies of all dates with *copperplates* of Neptune as a head-piece down to that time. These wrapping-papers had afterwards the date of the establishment put under the wood-cut—'Established 1783.' It was after the cutting of the above that Mr. William Lloyd, the Fire Office Secretary, and Bewick became so thick, that Lloyd subscribed for his 'Birds,' and returned the volume as an improper book, where it shows nature rather too plainly." Mr. John Bell.

This fine cut was disused on the union of the Office with the North British and Mercantile Insurance Company, and was then given to a friend of mine in Newcastle, from whom it passed into my possession. I am happy to present the collector with an impression from the original block.

(2151.) 2. 1. Figure of a Fire Engine, with a shield lying against it, charged with the arms of Newcastle. On a receipt, dated Aug. 1, 1804.

(2152.) 2. 2. Another. On a receipt, dated 25 March, 1818.

(2153.) 2. 3. Another. On a receipt dated 25 March, 1818.

(2154.) 3. 1. Very similar, but a different cut. Newspaper cut, dated 16 June, 1797.

(2155.) 3. 2. Another, dated Sep. 25, 1801.

(2156.) 3. 3. Another, dated Dec. 18, 1801.

(2157.) 4. 1. Very similar, but a smaller and different cut. Newspaper cut, dated Sep. 20, 1810.

(2158.) 4. 2. Another.

(2159.) 4. 3. Another.

(2160.) 4. 4. Another.

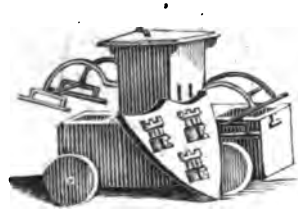
(2161.) 5. 1. Very similar. Newspaper cut, dated Dec. 19, 1814.

(2162.) 5. 2. Another, dated March 15, 1815.

(2163.) 5. 3. Another. From Mr. Sykes's Collection.

(2164.) 5. 4. Another.

I have the block, from which the following is an impression.



(2165.) 6. The arms of Newcastle in an oval. Newspaper cut, dated 1790.

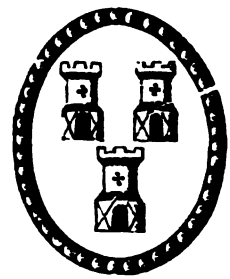
(2166.) 7. 1. Very similar. Newspaper cut, dated 28 Sept. 1792.

(2167.) 7. 2. Another, dated Dec. 18, 1795.

(2168.) 7. 3. Another.

(2169.) 7. 4. Another.

I have this block also, of which an impression is here given.



(2170.) 8. Three circles, placed perpendicularly, each containing the arms of Newcastle, with a border inscribed "Fire Office. Newcastle."

This block also is in my possession, and an impression is annexed.

10. Cheap Flour Society.

(2171.) River scene, with Wheatsheaf and Anchor. *Proof on paper.* From Mr. W. Garret.

"In 1795, when corn and flour were so dear in Newcastle, a very respectable Society was founded by the gentry here to supply the poor with cheap bread. They got Bewick to engrave this beautiful cut for their manifestoes, but it was hardly ever used, and I do not know of another impression." Mr. W. Garret.

The original block is fortunately in my possession, and I give an impression of it.

11. Globe Insurance Company.

(2172.) Figure of a Globe. Newspaper cut, dated 20 Sept. 1819.

12. Guardian Fire and Life Assurance Company.

(2173.) 1. Armed Female Figure, on Clouds, in an oval. Newspaper cut.

(2174.) 2. Another.

13. "Literary, Zoological, and Antiquarian Society. Ins^d 23rd Augt 1820."

(2175.) An oak-tree, with two figures supporting a scroll, on which the foregoing words are inscribed. Copperplate. From Mr. John Bell.

14. Newcastle Bank.

(2176.) 1. Their cheque. With "R B G & Co" in floriated capitals. Copperplate.

It must have been executed between 1800 and 1806, when the firm consisted of Sir M. W. Ridley, Bart., and Messrs. Bell and Gibson.

(2177.) 2. Another.

(2178.) 3. Another.

15. "Newcastle Society for Literary Discussion."

(2179.) Figure of Time pointing out to three youths the foregoing words inscribed on a rock. *On yellow China paper.*

16. Northumberland Provincial Lodge.

(2180.) 1. A folio copperplate engraving, representing masonically various mysteries, "Engraved by T. Bewick & Son." The centre was filled up with letter-press, as the occasion required. In the present instance it contains a summons to attend a Provincial Grand Lodge, to be held in Newcastle early in the ensuing month, to receive H. R. H. the Duke of Sussex, at the laying the Foundation Stone of the New Library of the Literary and Philosophical Society. Dated Newcastle on Tyne, 21st August, 1822.

(2181.) 2. Another impression. Similar in all respects to the former.

(2182.) 3. Another impression. With letter-press insertion of Thanks to the Master, Wardens, and Brethren of the several Lodges who honoured the especial Grand Lodge, held at Newcastle on the 2nd instant, with their attendance. Dated Newcastle, 12th Sept. 1822.

17. "Newcastle House of Lords."

(2183.) A border of barley; at the top a spread-eagle, with "Honi soit qui mal y pense;" below, a table with a mace, pots of beer, pipes, etc. Copperplate.

With song annexed, "Ye Lords now assembled attend to my song," etc. See Sykes's 'Local Records,' vol. i. p. 338.

18. "State Lottery Office, Newcastle, 1781."

(2184.) 1. With the beautiful cut of the Arms of Newcastle, which we have already noticed in the Newcastle Directory of 1778, No. (11**.), etc. Tickets sold by E. Humble, Jun. From Mr. Sykes's Collection.

(2185.) 2. Seal inscribed "T. S." "Tickets sold by T. Slack." 1779. Newspaper cut.

(2186.) 3. Seal inscribed "E. H." "Tickets sold by E. Humble, Jun." 1781. Newspaper cut.

(2187.) 4. View of the Theatre-Royal, Newcastle. "Tickets and Shares to be had of E. Humble."

(2188.) 5. Figure of Fame. "E. Humble & Son." Newspaper cut.

19. Natural History Society of Newcastle.

(2189.) The Society's Seal. *On white India paper.*

See Richardson's Table Book, vol. iv. p. 190.

I am indebted to Mr. Hodgson for the loan of the block, of which the following is an impression.

20. Phœnix Fire Office.

(2190.) 1. 1. Figure of the Phœnix surmounting "Protection," in a border. Below the border, "L. Smith, Agent." Newspaper cut, dated 1796.

(2191.) 1. 2. Another, dated 23 Sept. 1797.

(2192.) 1. 3. Another.

(2193.) 1. 4. Another.

(2194.) 2. 1. The same cut, without "L. Smith," dated 1802.

(2195.) 2. 2. Another impression.

(2196.) 2. 3. Another.

(2197.) 3. 1. A Phœnix, smaller than the last. Newspaper cut.

(2198.) 3. 2. Another impression.

(2199.) 3. 3. Another.

(2200.) 4. 1. A Phœnix, yet smaller. Newspaper cut. From Mr. Sykes's Collection.

(2201.) 4. 2. Another impression.

(2202.) 4 3. Another.

(2203.) 5. 1. A Phœnix. In a black oval.

(2204.) 5. 2. Another impression.

21. Newcastle Pitt Club.

(2205.) Arms, etc., for prefixing to the Notices and Reports of the Club. The block was used until the dissolution of the Society, and is now in my possession.

22. "Raby Hunt. Tally Ho."

(2206.) Figure of a Fox, in an oval border, in full chase. Newspaper cut. At the head of a Notice to the New Club of the Members of the Catterick Hunt

23. St. Bees Hunt.

(2207.) Notice of Anniversary, on Wednesday, 6th Octr. 1819. With newspaper cut of a Huntsman clearing a gate.

24. "The Chamber of Commerce of North & South Shields. Established March 1st, 1819."

(2208.) 1. A rocky seashore, with a ship and Tynemouth in the distance.

(2209.) 2. Another impression.

(2210.) 3. Another.

25. Sun Fire Office.

(2211.) 1. The Sun. Newspaper cut, dated Dec. 23, 1803.

(2212.) 2. 1. The Sun. A different block. Newspaper cut, dated Dec. 23, 1819.

(2213.) 2. 2. Another.

26. Sunderland Bridge Lottery.

(2214.) 1. View of the Bridge. At the head of a Notice of a Society which was formed for the disposal of the Bridge by Lottery in the year 1816. "Tickets and Shares are Selling by Mr. W. Heaton, Newcastle."

(2215.) 2. 1. View of the Bridge, smaller, done for the same Society. Newspaper cut.

(2216.) 2. 2. Another impression.

(2217.) 3. 1. View of the Bridge. On left side of "Sunderland Bridge Lottery." One-sixteenth. No. 3026.

(2218.) 3. 2. Another. One-sixteenth. No. 5765.

(2219.) 4. View of the Bridge. A very large and coarsely executed copperplate.

(2220.) 5. 1. View of the Bridge. Small copper-

plate. In the left-hand upper corner of "Sunderland Bridge Lottery Ticket, No. 496."

(2221.) 5. 2. Another impression. No. 996.

(2222.) 5. 3. Another. No. 4277.

27. Union Fire Office.

(2223.) 1. 1. Clasped Hands. Newspaper cut.

(2224.) 1. 2. Another impression.

(2225.) 1. 3. Another.

(2226.) 1. 4. Another. From Mr. Sykes's Collection.

(2227.) 2. 1. Clasped Hands. Smaller. Newspaper cut.

(2228.) 2. 2. Another impression.

(2229.) 2. 3. Another.

(2230.) 2. 4. Another.

28. Union Lodge.

(2231.) Four hands clasped in the form of a cross, surrounded by a belt inscribed "Fraternus Amor Maneto." *Proof on paper.*

By John Bewick.

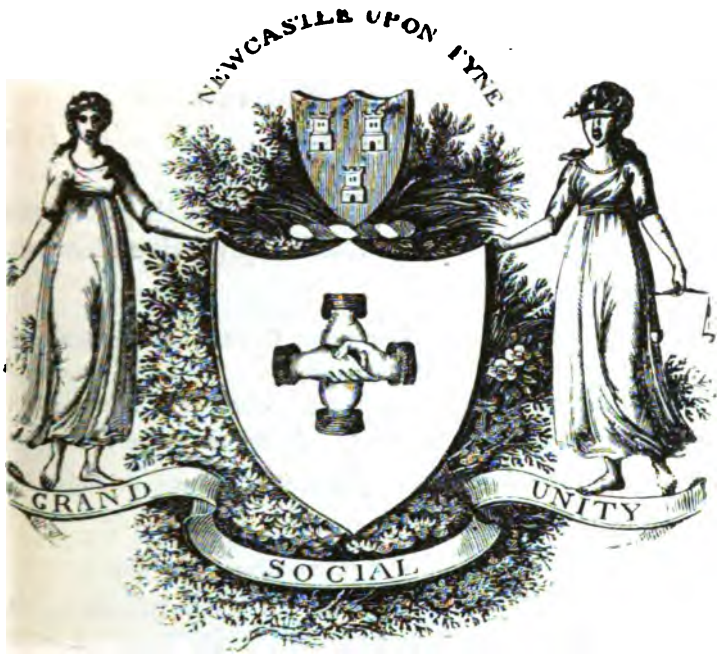
29. Newcastle-upon-Tyne Grand Social Unity.

(2232.) 1. Figures of Truth and Justice, standing on a label inscribed "Grand Social Unity," support a shield bearing four hands clasped in the form of a cross, surmounted by another shield as a crest, bearing the arms of Newcastle. The background is composed of flowers and fine foliage. *Proof on paper.*

(2233.) 2. Another impression. *On yellow China paper.*

(2234.) 3. Another. *On yellow China paper.*

The original block is in my possession. It has been engraved at



the back and subjected to much ill-usage, but still bears the traces of a fine work of art.

30. Union Musical Society.

(2235.) Figures of two musicians standing with clasped hands before a pedestal, on which is inscribed "Handel," "Mozart," etc., surmounted by an urn. With a background of foliage, and in the distance the steeple of St. Nicholas. Some ornamental adjuncts at the foot are of very inferior execution, which is explained by the annexed note of Mr. W. Garret, from whom it was obtained. "The block, as I have heard, was commenced by Thomas Bewick for some Society, but as the order for it was countermanded, it lay tossing about the shop for some years, and was then finished by John Armstrong, an apprentice."

31. Upholsterers, Tin-plate Workers, and Stationers.

(2236.) 1. Arms of the Three United Companies. *Proof on paper.* From Mr. W. Garret.

(2237.) 2. Another impression. *On white India paper.* From the same.

(2238.) 3. Another. Used as a book-plate, with "Emerson Charnley, Newcastle," printed underneath. From the same.

32. "Newcastle Waltonian Club. Instituted April 5, 1822."

(2239.) 1. A beautiful river-scene, with two anglers supporting a shield of arms. *Proof on paper.*

(2240.) 2. Another impression. *Proof on paper.* See No. (384.).

33. Workington Agricultural Society.

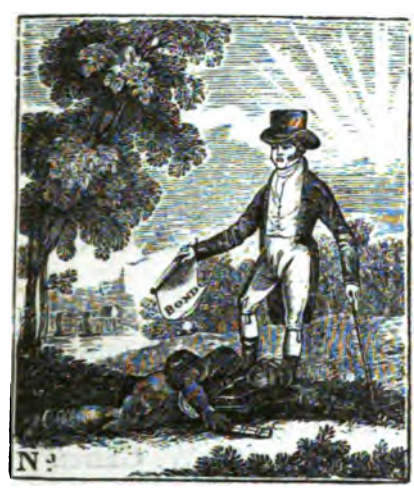
(2241.) View of an Oak in a Cornfield. This charming cut was "engraved at the instance of John Christian Curwen, Esq., M.P., for the Workington Agricultural Society, and used in their Transactions and other papers for a few years only." See No. (248.).

(2242.) 34. Figure of Justice standing by a sea-shore, apparently the mouth of the Tyne. Done for some Society or Company. *On yellow China paper.* From Mr. John Bell.

I possess also the Blocks of the two following, which I presume were done for two Societies or Companies:—

(2243.) 35. Figure of Hope standing by a seashore.

(2244.) 36. A Man holding a paper inscribed "Bond," the Sun rising behind him.



CUTS FOR EXHIBITIONS, ETC.

(2245.) 1. 1. "Society of Antiquaries of Newcastle-upon-Tyne. Wednesday, 18 April, 1849. Promenade and Lecture in the Castle."

Ticket of admission, with Bewick's cut of the Society's seal.

(2246.) 1. 2. Another impression.

(2247.) 2. "Restoration of the Castle of Newcastle upon Tyne." "Banquet in the Great Hall. Thursday, August 3, 1848."

Ticket for the banquet, No. 20, with Bewick's cut of the Castle. Signed by John Adamson and Edward Charlton, Secretaries. From Mr. John Bell.

(2248.) 3. 1. "Ball Ticket. Recreation is sweeter when mingled with Charity." A most beautiful river scene; a rock and foliage, with the Tyne, St. Nicholas' steeple and the Castle of Newcastle in the distance. *Proof on paper.* From Mr. W. Garret.

See note to No. (2020.).

(2249.) 3. 2. Another impression. "Newcastle Assembly-Rooms, Monday, April 18, 1796." For a Ladies' Charity.

(2250.) 3. 3. Another. "Benefit of the Family of the late Mr. Clagget; Wednesday, February 1, 1797."

(2251.) 3. 4. Another. "Concert" is substituted for "Ball." *Proof on paper.* From Mr. W. Garret.

(2252.) 4. "Recreation is sweeter when mingled with Charity." Rock with foliage. Most beautiful. *Proof on paper.* From Mr. W. Garret.

"I have never seen this cut on any ticket, and know not but that the present impression is unique." Mr. W. Garret.

(2253.) 5. Bannister and West's Circus. Horseman and Fireworks.

Engraved about 1815, by Thomas Bewick, for their Circus bills.

(2254.) 6. Forth Circus, Newcastle. Cut of Horsemanship, for newspaper, dated Jan. 24th, 1795.

(2255.) 7. Forth Circus, Newcastle. Cut of Horsemanship, for newspaper, dated Nov. 17, 1795.

(2256.) 8. "Madame Girardelli, the Fire-Proof Phenomenon." "At the Joiners' Hall, High Friar Street, Newcastle, 14 December, 1818." "Newcastle: Marshall, Printer." Figure of the Lady, with her hand and foot in the fire. A broadside.

(2257.) 9. Portrait of Stephen George Kemble in the character of Sir John Falstaff. *Proof.*

Engraved for the admission ticket to the boxes of the Newcastle Theatre on the occasion of Mr. Kemble's benefit.

(2258.) 10. The Newcastle Masquerade. *On white India paper.* From Mr. W. Garret.

(2259.) 11. Mr. Phillipstall. "Sorcery Revealed." Head of the Sphinx. On a play-bill of the Theatre Royal, Newcastle, for Monday, 7th Sept. 1818. "Printed by E. Humble, at the Shakespeare Press."

(2260.) 12. 1. Mr. Sadler, the Aeronaut. Figure of a balloon among clouds. On an advertisement of

his 47th ascension. Dated Newcastle, Aug. 21, 1814. Newspaper cut.

(2261.) 12. 2. Another impression.

(2262.) 13. "Pidcock's Grand Assemblage of Curious Foreign Animals and Birds." "Printed by T. Burton, No. 31, Little Queen-Street, Lincoln's Inn Fields." With woodcut of a Lion. Head on the right.

[See the Division "Miscellaneous Cuts—Animals."]

(2263.) 14. "Howis's Grand Assemblage of Living Birds and Beasts." "G. Garbutt, Printer, Sunderland." With Bewick's large cuts of the Lion and Tiger. From Mr. John Bell.

"Bewick's cuts of the Lion and Tiger, which he did for Pidcock, after his death (Pidcock's) came into the hands of a wild beast showman of the name of Howis, who spoiled them by having his bills printed off on the commonest paper possible. The copies I have are beastly. J. B."

[See the Division "Miscellaneous Cuts—Animals."]

(2264.) 15. "Stupendous Elephant." Exhibition in the Bigg Market, Newcastle, headed with the newspaper cut of an Elephant.

(2265.) 16. Portrait of George Wilson, the Pedestrian. Face towards the right. *Proof on paper.*

"Engraved by Thomas Bewick for a list of his performances." Mr. W. Garret.

(See Richardson's Table Book, vol. iii. p. 236.)

(2266.) 17. Portrait of George Wilson. Face towards the left.

Engraved for the same purpose as the former article.

RACING CUTS.

For many years the Lists of Running Horses at the Newcastle and other Northern Races were embellished with spirited engravings by Thomas Bewick. Whilst so similar in general as to admit of little distinctive description, they have each individual merit of the highest order. Considering the literally ephemeral nature of these productions, it is a matter of no little satisfaction that so long a list of different cuts can still be presented for the collector's study.

"The racing cuts which you have," wrote Mr. W. Garret, referring to about half of the collection in its present state, "form by far the finest and largest collection ever brought together. The old rude cut appears, by the figures of the horses, to be before Bewick's time, or it may be his first production in this line; but the others are nearly all his. Some of them bear his name, but he afterwards became too great a man to acknowledge such trifles. He ceased putting his name to such things when his fame was established."

I possess several of the original blocks also, of which,

although worn by hard usage for a great number of years, the impressions, as the student cannot fail to remark, bear indubitable marks of their original excellence.

(2267.) 1. "Newcastle upon Tyne Races. 23rd June, 1766." Two Horses, to the right. Newspaper cut.

(2268.) 2. 1. "Newcastle Races, 1825." Three Horses, to the right.

(2269.) 2. 2. Another impression. "Newcastle Races, 1825."

(2270.) 2. 3. Another. *On yellow paper.*

Very rude, and without a background.

The two previous articles, if not older than the time of **Bewick**, were his first attempts in this department.

(2271.) 3. 1. "Newcastle upon Tyne Races, 1777." Three Horses to the right. "Bewick," the "T" and "B" joined in a monogram, appears in the right-hand corner of the foreground of this remarkably spirited cut.

(2272.) 3. 2. Another impression. "Newcastle Races, 1819."

(2273.) 3. 3. Another. "Newcastle Races, 1821."

(2274.) 3. 4. Another. Place and date cut off.

(2275.) 3. 5. Another. Place and date cut off.

(2276.) 4. 1. "Newcastle Races, 1789." Two Horses, to the left. "T. B.," in monogram, in the left foreground. Newspaper cut.

Much smaller than all the rest, except the other advertisement cuts, Nos. 1 and 5 of this Division.

(2277.) 4. 2. Another impression. "Durham Races, 1801."

(2278.) 4. 3. Another. On Durham Races Scaffold Ticket.

(2279.) 4. 4. Another. "Durham Races, 1817."

(2280.) 4. 5. Another. Similar.

(2281.) 4. 6. Another. Similar.

(2282.) 5. 1. Two Horses, to the left. Very similar to the last. Place and date cut off.

(2283.) 5. 2. Another impression.

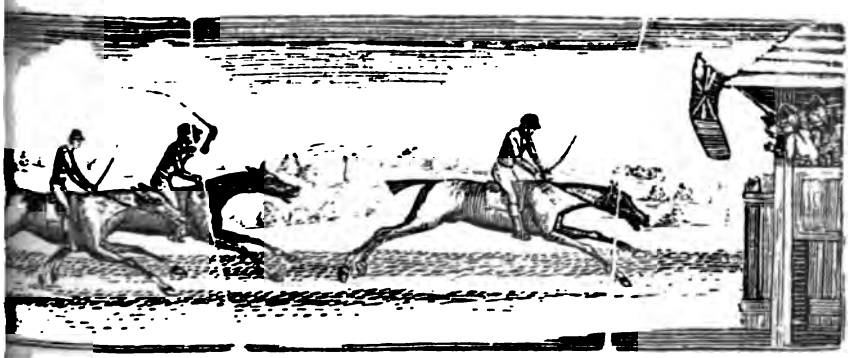
This block is in my possession, and I add an impression.

(2284.) 6. 1. Newcastle-upon-Tyne, June, 1810.

(2285.) 6. 2. Bill's Moor, near Elsdon, 23rd May, 1814. "George Angus, Printer, Side, Newcastle."

(2286.) 6. 3. "Newcastle Races, June, 1814."

I have the original block, of which the following is an impression. It has been cracked at least since the year 1810, as my earliest impression shows it distinctly.

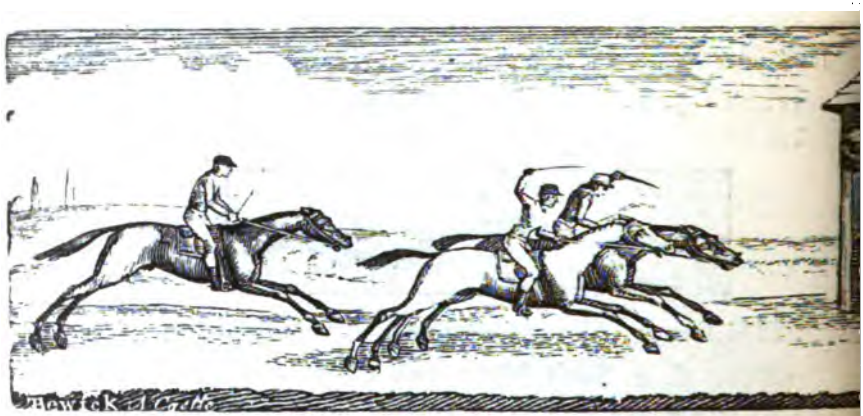


(2287.) 7. 1. Newcastle-upon-Tyne, June, 1810.

(2288.) 7. 2. Another impression. "Newcastle Races, 1821."

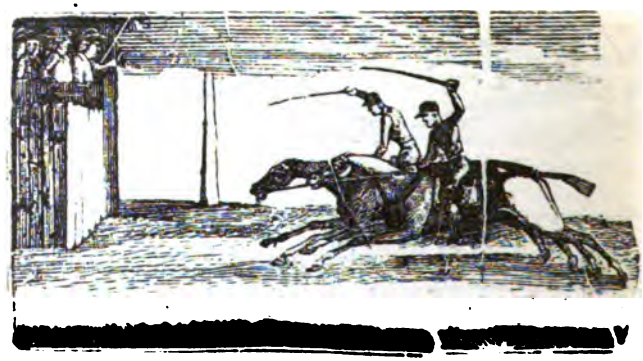
(2289.) 7. 3. Another. "Newcastle Races, 1823."
(2290.) 7. 4. Another. Place and date cut off.
(2291.) 7. 5. Another. Place and date cut off.
(2292.) 7. 6. Another. Place and date cut off.

This block also is in my possession. An impression follows.



(2293.) 8. Four horses, to the right. No place or date. "T. B. *N. Castle*" in the right-hand foreground. The "T. B." in a monogram.

(2294.) 9. Two Horses, to the left. A beautiful fragment. *On white India paper.* From the original block in my possession, of which the following is an impression.



(2295.) 10. 1. "Newcastle Races, 1815." Three Horses, to the right.

(2296.) 10. 2. Another impression. "Elsdon Races, 1819."

(2297.) 10. 3. Another. "Elsdon Races, 1821."

(2298.) 10. 4. Another. "Elsdon Races, 1822."

(2299.) 10. 5. Another. "Newcastle Races, 1825."

(2300.) 10. 6. Another. At the head of "Newcastle Races. A New Song."

(2301.) 10. 7. Another. Place and date cut off. *On yellow paper.*

(2302.) 10. 8. Another. Place and date cut off.

(2303.) 10. 9. Another. Place and date cut off.

(2304.) 11. "Elsdon Races, 1817." "Davison, Printer, Alnwick." Three Horses, to the left.

(2305.) 12. Three Horses, to the left. Place and date cut off.

(2306.) 13. "Waldridge-Fell Races." Three Horses, to the left. Date cut off.

(2307.) 14. 1. "Tynemouth Races, 1824." Three Horses, to the left.

(2308.) 14. 2. Another impression. "Blyth Races, 1824."

(2309.) 14. 3. Another. Place and date cut off.

(2310.) 15. 1. Three Horses, to the left. Place and date cut off.

(2311.) 15. 2. Another impression.

(2312.) 15. 3. Another.

(2313.) 16. 1. "Newcastle Races, 1825." Four Horses, to the left.

(2314.) 16. 2. Another impression. *On yellow paper.* Place and date cut off.

(2315.) 17. 1. "Morpeth Races, 1825." Three Horses, to the right.

(2316.) 17. 2. Another impression. "Morpeth Races, 1827."

(2317.) 18. 1. Newcastle Races and Regatta, 1830.

(2318.) 18. 2. Another impression. Place and date cut off.

(2319.) 19. "South Shields Races." Two Horses, to the right. Date cut off.

(2320.) 20. 1. "Correct List—Newcastle Meeting." Three Horses, to the left. Date cut off.

(2321.) 20. 2. Another impression.

(2322.) 20. 3. Another.

I have doubts of the genuineness of this. It appears to me to be later than any work of Thomas Bewick.

SHOP CARDS.

The Tradesmen's Cuts of Thomas Bewick form a most curious and interesting assemblage. As genius imparts a portion of its grace to everything that it touches, it cannot be a matter of much surprise that many a common shop-card and insignificant bill-head has been elevated by his means to the rank of a precious work of exquisite art.

The majority are engraved on copper, as stated in the description of each. Many of these have great merit, but are not, to my mind, so beautiful as several of those on wood. In the instance of some of the latter class, I am happy to enable the reader to judge for himself of their right to the place and estimation which I claim for them.

I do not vouch for the perfect accuracy of the attribution of every article in the five following Divisions to the hand of Bewick. Many, it will be observed, are signed by him, and more bear the impress of his marvellous powers, while some are conjectured to be his from their general resemblance to his work and from the period at which they were produced.

The enormous collections of the late Mr. John Bell have furnished more than half of the entire number, and it is doubtless to the wise care and forethought of that gentleman that of a very large proportion a single impression is now extant.

(2323.) 1. 1. "J. Anderson, Junr Carver & Gilder, Collingwood Street, Newcastle." A square border, with ornaments. Signed "Bewick." Copperplate. *Proof.*

(2324.) 1. 2. Another impression. *Proof.*

(2325.) 1. 3. Another. *Proof.*

(2326.) 2. 1. "Joseph Barber and Son, Book-sellers

and Stationers, in Amen-Corner, Newcastle." Two ancient oaks, with a branch springing from one of the stumps, twisting round it, and then extending

along the top of the cut. Signed "T. Bewick." From Mr. W. Garret.

(2327.) 2. 2. Another impression. From Mr. John Bell.

This was one of Thomas Bewick's earliest productions in this line, having been done about the year 1779 or 1780. In execution it strikingly resembles many of the cuts in the Gay's Fables of 1779 and the Select Fables of 1784. It displays considerable taste, and was highly prized by its successive possessors for a long series of years. The centre of the cut is pierced, to admit of letter-press.

The late Mr. John Bell, so often referred to in these pages, who was possessed of a wonderful amount of knowledge connected with Bewick and Newcastle in general, thus describes the varied fortunes of this interesting work of art, in a letter to myself in 1850, to which I am happily able to make a most valuable addition.

"Joseph Barber, who got Bewick to engrave this beautiful cut as a border to a shop-card, died in June or July, 1781. The cut was then used for printing shop-cards by his son, Martin Barber. He shortly after disposed of his stock to Edward Humble, who took down the old sign (for then all shopkeepers had signs) of the Duke of Cumberland's Head, and put up Pope, the Poet's, Head. Thus he continued some time, and then took Roddam, of North Shields, into partnership and removed thither, when this woodcut was the border of the shop-card of 'Humble and Roddam's Circulating Library, Near the Post Office, North Shields;' which removing, the cut had the word 'Old' printed in, and read 'Near the Old Post Office, North Shields.' Roddam died and Humble returned to Newcastle, and, on the formation of Mosley Street, opened out the corner shop of Mosley and Dean Streets, with the sign of 'The Shakespere's Head.' The cut was then out of sight for some time, when I found it in the possession of Mr. Rewcastle, a printer, in Dean Street, who used it for printing tea-papers for petty tea-dealers to wrap their tea in. Rewcastle had also another border of Bewick's doing, which he used in the same way. I send you all I possess of each. J. B."

A fortunate circumstance put me in possession, some time since,

of a clue to the original block, after it had been lost sight of for a number of years. I pursued it from place to place, until, in a small printing-office in an obscure and remote town in Northumberland, broken into several pieces, and under a mass of fragments of common wood-blocks, I discovered it in company with the next article, and have the satisfaction—and no small one it is—of presenting the collector with an impression of this most interesting rarity. After its many vicissitudes, and the constant dangers to which for the last sixty years at least it has been exposed, its re-introduction to the world will be duly welcomed by all to whom these pages are possessed of value.

(2328.) 3. A Border of Flowers.

Done, I believe, for the same firm. See Mr. John Bell's note to the former article. I was not so fortunate with this as with the last, inasmuch as of the four fragments into which the block had been cracked, I was able, after a most minute search, to find but three.

(2329.) 4. "James Bell, Goldsmith, Jeweller & Watchmaker, No. 19, Dean Street, Newcastle." An oval, with cups, urns, etc. In the centre "The Silver Lion." Copperplate.

(2330.) 5. John Bell, Low Friar Street, Newcastle. Estates Surveyed & Planned. An oval. Copperplate.

(2331.) 6. John Bell, Borough Barr Houses, Windmill Hills, Gateshead. The same card altered.

(2332.) 7. "John Bell, House Painter, &c., Bell's Court, Pilgrim-Street, Newcastle." Male and female figures, with oak in the background.

(2333.) 8. John Bell, Painter. An architectural design, with urns, palette, brushes, etc. *Proof.* From Mr. W. Garret.

(2334.) "Wm Blakey, Taylor & Habit Maker, near the Shakespeare Tavern, Mosley Street, Newcastle." An oval, with ornaments. Copperplate.

[See under the same name in the Division "Invoice-Heads."]

(2335.) 10. "Wm Blakey, Taylor and Habit-Maker, 5th Door above the Pudding Chair, West Gate Street, Newcastle." The same plate altered. The alteration was made in November, 1793.

(2336.) 11. "Don. Cameron, Tea-Warehouse, Middle-Street, Newcastle." A chest of "Congou Tea," in an oval border. A shop paper.

(2337.) 12. "Coulson, Painter." Tyne-side scene, with rock and foliage, and the steeple of St. Nicholas in the distance.

(2338.) 13. "David Darling, Goldsmith, Jeweller, & Dealer in Watches. No. 19, Dean Street, Newcastle." Copperplate. The same as that of James Bell, No. 4 of this Division, who succeeded Darling.

[See under the same name in the Division "Invoice-Heads."]

(2339.) 14. "Davies' Marble Works, Pilgrim-Street,

Newcastle upon Tyne." A view of his show-room. A shop paper.

Query if by Bewick.

[See the Division "Tradesmen's Newspaper Cuts."]

(2340.) 15. "Geo. Davison, Gun Maker, Alnwick & Pilgrim Street, Newcastle." Royal Arms. Copperplate. *Proof.*

Query if by Bewick.

(2341.) 16. "Fawcett & Doubleday, Head of the Side, Newcastle." A border, with tea-chest, canister, etc., on the top. A shop paper.

(2342.) 17. "R. Fisher's Circulating Library, Newcastle." An oval, with palms, flowers, etc. Copperplate.

(2343.) 18. "G. Garbutt, Printer, Bookseller, and Stationer, Market-Place, Sunderland." View of Sunderland Bridge.

(2344.) 19. 1. "Gardner, Gun Manufacturer, Newcastle." Figure of a sportsman shooting partridges among the stubbles, accompanied by two dogs. Copperplate. *Proof.*

(2345.) 19. 2. Another impression. *Proof.*

[See under the same name in the Division "Tradesmen's Newspaper Cuts."]

(2346.) 20. 1. "J. Garnett, Chemist, Druggist, &c. Quay Side, Newcastle." Tyne-side scene, with rock and foliage, and the steeple of St. Nicholas in the distance. An impresssion taken before the block was split.

(2347.) 20. 2. Another impression. "Foot of the Side." Taken after the injury.

(2348.) 20. 3. Another. Given to me by Mr. Garnett. "Jos. Garnett, Aug. 5, 1852. No. 1, Side, Newcastle."

(2349.) 20. 4. Another. A shop paper. From the same.

This was fastened with wafers in his shop-window, but, on my remarking the excellence of the impression, Mr. Garnett, with true Newcastle kindness, immediately removed and begged my acceptance of it.

(2350.) 20. 5. Another. A shop paper.

(2351.) 20. 6. Another. A shop paper.

I am indebted for the use of this beautiful cut to Mr. J. Dobson, the owner, and successor of Mr. Garnett, who died in December, 1861. It was finished and sent home by Bewick, as appears by a private memorandum, on the 19th of May, 1805.

(2352.) 21. 1. "W. Giles, Painter & Glazier, Opposite the Mansion House, Close, Newcastle." An angel holding a palette and brushes. Copperplate. *Proof.*

(2353.) 21. 2. Another impression. *Proof.*

(2354.) 22. 1. "Gregson and Bullen, Upholsterers, Preeson's Row, Liverpool." "This Specimen Is Printed with Ink made from Sugar burned to a Coal at the great Fire on Goree, Liverpool, in September, 1802, at the direction and request of Mr. Matt. Gregson. J. M'Creery, Printer." An oak tree, with distant view,

curtain, hammer, scissors, pincers, etc. Signed "T. B." in monogram. *Proof on paper.*

"One of the ingenious experiments of that able typographer M'Creery." Mr. W. Garret.

(2355.) 22. 2. Another impression. *On pink India paper.*

(2356.) 23. "Mary Griffith." In a square border, with children holding flowers at the top.

(2357.) 24. 1. "Wm Hall, Printer, East Side of the Groat Market, Newcastle." A printing-press. Dated Dec. 4, 1817. A shop paper.

(2358.) 24. 2. Another.

(2359.) 25. 1. "John Harrop, Grocer & Tea Dealer, Bridge End, Gateshead." A group of Chinese. Signed "T. Bewick & Son." Copperplate.

(2360.) 25. 2. Another impression. From Mr. John Bell.

(2361.) 26. "Harrop & Storey, Grocers & Tea Dealers, 3 Bridge-end, Gateshead." The same plate as the previous article, altered as stated.

(2362.) 27. "Harrop & Storey, Tyne Tea Warehouse, 48, Pilgrim Street, Newcastle." A Chinaman, etc. Copperplate. *Proof.*

(2363.) 28. 1. "A. Hodgson, Hatter & Furrier, Painterheugh, Newcastle." Figure of a beaver. Copperplate. *Proof.*

(2364.) 28. 2. Another impression. *Proof.*

(2365.) 29. "Hopper, Cooper & Salmon Pickler, Foot of the Side, Newcastle." A salmon, barrel, etc. Copperplate. *Proof.*

(2366.) 30. "J. Hopper, Grocer and Tea Dealer, High Street, Gateshead." Barber's cut, after long

employment and rough usage, doing duty for yet another possessor. See No. 2 of this Division. A shop paper.

(2367.) 31. Horn, Music Seller, etc., Newcastle. A group of musical instruments.

(2368.) 32. "At Humble and Roddam's Circulating Library, near the [Old] Post-Office, North Shields." Barber's cut, with altered type. See No. 2 of this Division.

(2369.) 33. "At Humble's Circulating Library, Pope's Head, Side, Newcastle." Barber's cut, with altered type. See No. 2 of this Division. Barber's advertisement has been removed to introduce that of his successor. From Mr. W. Garret.

"I have sent you the two cuts of Barber and Humble, with no chance of replacing them." Mr. W. Garret.

(2370.) 34. "E. Humble, Book-seller and Stationer, Foot of the Side, Newcastle upon Tyne." A square border of flowers, leaves, etc., inclosing the letter-press.

(2371.) 35. "Geo. Jefferson, Grocer and Tea-Dealer, at the Three Golden Sugar Loaves and Tea Cannister, at the Low End of the Flesh-market, Newcastle." Three sugar-loaves and tea-canister, with a label below inscribed "George Jefferson." A shop paper.

(2372.) 36. 1. "Henry Jefferson, Grocer & Tea Dealer, 18, Dean Street, Newcastle Tyne." Two Chinese. Copperplate. *Proof.* From Mr. W. Garret.

(2373.) 36. 2. Another impression. *Proof.*

(2374.) 37. 1. "Jobson & Brunting, Plumbers, &c. Forth Street, Newcastle." Forcing pump, gas-burners, etc. Copperplate. *Proof.* From Mr. W. Garret.

(2375.) 37. 2. Another impression. *Proof.*

(2376.) 37. 3. Another. *Proof.*

(2377.) 38. 1. "Johnson, [Gun Maker,] Near the Post Office, Newcastle." In a circle, with the royal arms above, and a sportsman shooting partridges and dogs below. Copperplate. *Proof.* From Mr. W. Garret.

(2378.) 38. 2. Another impression, *Proof.*

(2379.) 39. 1. "Isaac Jopling, Sculptor & Marble Mason, Gateshead." His medal. From Mr. John Bell.

(2380.) 39. 2. Another impression. *On white India paper.*

(See Sykes's Local Records, vol. ii. p. 56.)

(2381.) 40. "Thos. Kent, Upholsterer and Cabinet Maker, Foot of Dean Street, Newcastle." Various articles of furniture, curtains, etc. Copperplate. *Proof.*

Query if by T. Bewick.

(2382.) 41. "Laidler, Merchant Tailor, Westgate Street, Newcastle Tyne." Royal arms. Copperplate.

[See under the same name in the Division "Invoice-Heads."]

(2383.) 42. "Laidler & Dunn," etc., as before. The same plate, altered as stated. *Proof.*

(2384.) 43. "Thos. Leadbitter, Linen Draper, Hosier & Haberdasher, Dean Street, Newcastle." Figure of Commerce, with ship, bales of goods, etc. Signed "Bewick."

(2385.) 44. "T. Marley, Tea Dealer & Grocer, Side, Newcastle." Seated figure of Commerce, among ships and bales of goods. Copperplate. *Proof.* From Mr. John Bell.

(2386.) 45. 1. "Thos. Marley, Tea Dealer & Grocer, Side, corner of Dean Street, Newcastle." A Chinaman

and landscape. Copperplate. *Proof.* From Mr. John Bell.

(2387.) 45. 2. Another impression.

(2388.) 46. "J. Martin, Chemist, No. 3, Collingwood Street, Newcastle." An oval border, with ribands, etc. A label for his "Portable Lemonade." Dated in MS. June 22, 1811.

(2389.) 47. "Mather, No. 9, Dean Street, Newcastle upon Tyne. Genuine Teas." An architectural design, with the royal arms on the top. Copperplate. A shop paper.

[See under the same name in the Division "Invoice-Heads."]

(2390.) 48. "Oliver, Saddler, Cap & Harness Maker, Durham." An oval, with a huntsman and dogs occupying the upper half. Copperplate. Signed "Bewick & Son Sc."

(2391.) 49. "Patterson & Harrison, Wholesale Fruiterers, Quay Side, Newcastle upon Tyne." A plain oval. Copperplate.

(2392.) 50. "Thomas Pattinson, Grocer & Tea Dealer, No. 3, Pilgrim Street, Newcastle." A company of ladies and gentlemen at tea. Signed "T. Bewick & Son Sculp^{t}."

(2393.) 51. 1. "Thos Pattinson, Grocer and Tea Dealer, No. 3, Pilgrim Street, Newcastle Tyne." Chinese lady and gentleman at tea. Copperplate. Signed "Bewick & Son Sculpsit." From Mr. W. Garret.

(2394.) 51. 2. Another impression.

(2395.) 51. 3. Another.

(2396.) 52. "John Riddell, Grocer & Tea Dealer, Opposite St Nicholas Church, Wheat Market, New-

castle." Two Chinese, with tea chests, etc. Copperplate.

Query if by Bewick.

(2397.) 53. "R. Robson, Tin Plate Worker, Brazier, &c. No. 12, West side, Dean Street, Newcastle Upon Tyne." Arms of the Tin Plate Workers' Company. Copperplate.

Query if by T. Bewick.

(2398.) 54. "Ann Russell, Fruiterer, Opposite West Door St. Nicholas Church, Newcastle." Group of melon, pine, grapes, pear and peaches. Copperplate.

(2399.) 55. "Subscription Library, South Shields." An oval, in a square border, the corners filled with scrolls.

(2400.) 56. 1. "Robt Tiffin, Whip and Thong Manufacturer, Newcastle on Tyne." A border of whips, etc. Copperplate. *Proof.*

(2401.) 56. 2. Another impression. *Proof.*

(2402.) 57. 1. "Thos Topping, Watch Glass Manufacturer, Newcastle upon Tyne." An oval, with palm, bay and festoons of flowers. Copperplate. *Proof.* From Mr. W. Garret.

(2403.) 57. 2. Another impression. *Proof.*

(2404.) 57. 3. Another. *Proof.*

INVOICE-HEADS.

(2405.) 1. 1. "Akenhead, Bookseller and Publisher, Fronting the Exchange, Newcastle." An oval, with the steeple of the old Exchange, the crow's nest on the vane, etc.

(2406.) 1. 2. Another impression.

(2407.) 2. "John Annandale & Sons, Paper Manufacturers, Newcastle upon Tyne." Scrip only.

(2408.) 3. "Beilby & Bewick, Engravers & Copperplate Printers, Newcastle." Scrip only. Dated, in the autograph of Thomas Bewick, "22d. Novr. 1796."

(2409.) 4. 1. "Bells & Hedley, Woollen-Drapers, Foot of the Middle Street, opposite St. Nicht. Church." Ewe and sucking lamb, with country landscape. Signed "T. Bewick Sclp." Copperplate. Dated 1803.

(2410.) 4. 2. Another impression. Dated 17 April, 1805.

(2411.) 5. 1. "John Bell, Stationer, Bookseller, and Binder, Quay Side, Newcastle upon Tyne." Scrip only. Dated June 1, 1810.

(2412.) 5. 2. Another impression. Dated July 8, 1813.

(2413.) 6. "John Bell, Taylor & Habit Maker, Head of the Side, Newcastle." Scrip only. Dated 26 Dec. 1806.

(2414.) 7. "Joseph Bell, Painter at the St Luke, Newgate Street." The Evangelist St. Luke mixing his colours. Copperplate.

(2415.) 8. 1. "Thomas Bewick, Engraver & Copperplate Printer, Newcastle." Scrip only. Dated October, 1803.

(2416.) 8. 2. Another impression. Dated 1810.

(2417.) 8. 3. Another. Dated July 13th, 1811.

(2418.) 8. 4. Another. Without date. From Mr. Sykes's Collection.

(2419.) 9. 1. "Thos Bewick & Son, Engravers and Copper-plate Printers, St Nich: Chu: Yd Newcastle Tyne." Scrip only. Dated July 16, 1814.

(2420.) 9. 2. Another impression. Dated Feby 3rd, 1816.

(2421.) 9. 3. Another. Dated Aug. 22, 1818.
[See other impressions among the "Autographs."]

(2422.) 10. "Ann Bilton, Glove Manufacturer." A goat and kids. Copperplate. Dated Jan. 25, 1822.

(2423.) 11. 1. "J. Blackwell and Co., Printers of the Newcastle Courant, and General Hue and Cry." An oak, with distant view of Newcastle, coal-mine, etc., and a mounted courier riding away on either side. At the foot, "Hic et Ubique."

(2424.) 11. 2. Another impression.

(2425.) 11. 3. Another.

(2426.) 11. 4. Another.

(2427.) 12. "Wm. Blakey, Taylor & Habit Maker, Rosemary Lane." Scrip only. Dated Feb. 28, 1804.

[See under the same name in the Division "Shop-Cards."]

(2428.) 13. "Willm. Blakey & Son, Taylors & Habit Makers, Rosemary Lane, Newcastle." Scrip only.

(2429.) 14. 1. "J. Clark, Bookseller, Binder, and Stationer, Newgate-Street, Newcastle." View of his shop.

(2430.) 14. 2. Another impression.

(2431.) 14. 3. Another.

(2432.) 14. 4. Another.

(2433.) 14. 5. Another.

(2434.) 15. "David Darling, No. 19, Dean Street, Newcastle. Manufacturer of Plate and Jewellery." "The Silver Lion," in an oval. Copperplate. Dated 10 June, 1811.

[See under the same name in the Division "Shop-Cards."]

(2435.) 16. 1. "William Forbes, Nursery & Seedsman, Chapel Nursery, Gateshead." View of St. Edmund and St. Cuthbert's Hospital. Copperplate. Signed "Bewick."

(2436.) 16. 2. Another impression.

(2437.) 17. "John Greene & Son, Brandy Merchants, Grocers, & Tallow Chandlers, Gateshead." Figure of Justice. Copperplate. Dated Jany. 28, 1802.

(2438.) 18. 1. "Jane Hancock, Saddler and Furnishing Ironmonger, End of Tyne Bridge, Newcastle." Race-horse and jockey. Copperplate. Dated 1826.

(2439.) 18. 2. Another impression. Dated 1828.

(2440.) 19. 1. "M. Henderson, Musical Instrument, Fishing Rod and Tackle Maker, High Bridge, Newcastle upon Tyne." An admirable fishing scene.

(2441.) 19. 2. Another impression.

(2442.) 19. 3. Another. *On yellow China paper.* From Mr. W. Garret.

(2443.) 20. "Thos. Hudson, Bookseller, in Hexham." Scrip only.

(2444.) 21. Thos. Hudson, Dealer in Spirits, &c., Sunderland. A figure of Hope. Copperplate.

Query if by Bewick.

(2445.) 22. "James' East India Tea Warehouse." A tea-canister, with the above inscription, the block of which is in my possession.

(2446.) 23. "Richd. Kirk & Co Grocers & Tea Dealers, Side, Newcastle." Scrip only. Copperplate.

(2447.) 24. "Lackington, Allen & Co." View of their Premises at the corner of Finsbury Square.

(2448.) 25. "David Laidler, Taylor, Westgate Street, Newcastle." The royal arms and scrip. Copperplate. Signed "Bewick Sculpt." Dated Feb. 10, 1804.

[See under the same name in the Division "Shop Cards."]

(2449.) 26. "John Marshall Mather, Furnishing Ironmonger, No. 14, Dean Street, Newcastle." Figure of Hope, and anchor and key. Copperplate. Signed "Bewick Scult." Dated 1809.

[See under the same name in the Division "Tradesmen's Newspaper Cuts."]

(2450.) 27. "John Marshall Mather, Furnishing Ironmonger & Manufacturer, Newcastle." Scrip only. Dated 1815.

(2451.) 28. 1. "Thos. Mather, Wholesale & Retail Grocer & Tea Dealer, No. 9, Dean Street, Newcastle upon Tyne." Tea-chest, coffee-canister, and sugar-loaves. Copperplate. Dated Aug. 5, 1805.

(2452.) 28. 2. Another impression. Dated Nov. 8, 1805.

(2453.) 29. "Monkhouse, Wright & C° Wine & Spirit Merchants." Scrip only. Copperplate. Dated 8th May, 1812.

(2454.) 30. "Northumberland and Durham Periodical Publication Warehouse, North-east Corner of St. Nicholas' Church Yard, Newcastle upon Tyne." An oval, with female figure leaning on a monument supporting a globe and inscribed "Literature."

(2455.) 31. "C. K. Reid, Goldsmith & Jeweller, No. 17, Dean Street, Newcastle." Scrip only.

(2456.) 32. 1. "C. K. Reid & Son, Jewellers & Silversmiths, Dean Street, Newcastle." A ring and riband. Copperplate.

Query if by T. Bewick.

(2457.) 32. 2. Another impression.

(2458.) 33. "Ann Robertson, Manufacturer of Plate & Jewellery, No. 21, Dean Street, Newcastle." Ornamental device and scrip. Copperplate. Dated 1806.

(2459.) 34. "John Robertson, Goldsmith & Jeweller." An urn and scrip. Copperplate. Dated 1814.

(2460.) 35. 1. "Chris^r. Seymour, Linen Draper, Mercer, Hosier, & Haberdasher, 22, South Side of Mosley Street." A harp with shamrock, and a phœnix with rose and thistle. Copperplate. Dated Aug. 2, 1815.

(2461.) 35. 2. Another impression.

(2462.) 36. "Spence & Foster, Raff Merchants, North Shields." A most beautiful engraving of an oak, which a man is represented in the act of felling, a timber-yard, and Tynemouth in the distance. Copperplate. Signed "Bewick." Dated May 10, 1819.

(2463.) 37. 1. "Hugh Spencer, Key Side, Newcastle." A rock by the seashore, with anchor and buoy, and a shield bearing the Holy Lamb and the inscription "Gentlemens Clothes made in the newest Taste." Copperplate. Signed "T. Bewick Sculpt." Dated Nov. 10, 1807.

(2464.) 37. 2. Another impression. Dated Jany. 20, 1808.

(2465.) 37. 3. Another. Dated Aug. 27, 1808.

(2466.) 38. "Walker & Featherston, Grocers and Ship-Chandlers, Newcastle." Two negroes, with sugar-hogshead. Dated Feb. 24, 1816.

(2467.) 39. 1. "James Watson, Wholesale and Retail Tea-Dealer, Head of the Middle Street, Newcastle upon Tyne." A tea-canister, on which is inscribed "Edinburgh Tea Warehouse." Copperplate. Dated 1801.

(2468.) 39. 2. Another impression. Dated 18 Dec. 1805.

(2469.) 40. "James Watson & Sons, Wholesale and Retail Tea Dealers, Head of the Old Flesh-Market and Middle Streets, Newcastle upon Tyne." A tea canister, very similar to, but not the same as, the former article. Copperplate. Dated 29 July, 1808.

(2470.) 41. 1. "Edwd. Wilson, Spirit Merchant, Removed from the Head of the Side To St. John's Lane." A wine-butt, on the head of which is "Edwd. Wilson," and on a paper pinned to the side, one corner of which has been torn from its fastening, where it has left a fragment, and hangs over, is inscribed "Spirit Merchant, Removed from the Head of the Side To St. John's Lane. Notice. Eye Ointment Gratis."

The word "Notice" is expressed by a hand, and "Eye" by a figure of that member. On one side of the butt are stone jars, one inscribed "Gin;" on the other are bottles; and at the foot is printed "Newcastle upon Tyne, July 7, 1797."

A most admirable example of Bewick's skill. It was used also for Wilson's newspaper advertisements.

(2471.) 41. 2. Another impression. *Unfinished proof.*

"In 1797 he cut a hogshead or wine-butt for Edwd. Wilson, Spirit and Wine Merchant, when he removed to St. John's Lane, July, 1797, which was very much admired. It is standing on its end, and has type inserted in a paper nailed on its front. A hole was left for the type." Mr. John Bell.

(2472.) 42. "R. Wylam & Co. Wine & Spirit Merchants, Old Custom House Quay Side." Scrip only. Copperplate. Dated 18 Aug. 1819.

TRADESMEN'S NEWSPAPER CUTS.

(2473.) 1. "Wm. Anderson, Auctioneer." View of an auction. Dated 5 Jan.y 1804.

(2474.) 2. "Armitage's Remedy for the Rot in Sheep." A Tees-water sheep.

(2475.) 3. 1. "David Bell, Woollen-Draper, &c., Foot of the Middle-street, Newcastle." A curtain, on which is inscribed "Cheap Cloths."

"It fully answered the purpose for which it was done, of catching every person's eye." Mr. John Bell.

(2476.) 3. 2. Another impression.

(2477.) 3. 3. Another.

(2478.) 4. "De Bello, Oculist." A hand holding an operating knife before an eye.

(2479.) 5. "Mr. Breham, Surgeon Dentist." Figure of a steam apparatus for curing the tooth-ache.

(2480.) 6. "Mr. Colling and Mr. Mason's Tup Shows." A sheep. Dated 27 Aug. 1817.

(2481.) 7. "Dr. Cullen's Scarlet Pills." "Scarlet Pills" in white letters on a black ground.

(2482.) 8. 1. "Richard Davies, Marble Works, Pilgrim-Street." A chimney piece.

(2483.) 8. 2. Another impression.

(2484.) 9. "G. & D. Davis, Working Opticians." An eye.

(2485.) 10. 1. "Ferrand's Celebrated Leicestershire Sheep Powder." Ewe and lambs at play. Dated in MS. June 20, 1812.

(2486.) 10. 2. Another impression.

(2487.) 10. 3. Another.

(2488.) 11. "Fiddes and Foreman, Boot-Makers, &c." A top-boot. Dated Mosley-street, Aug. 22. 1788.

(2489.) 12. 1. "J. Gardner, Gun-Maker, High-Bridge, Newcastle." Two guns crossed.

(2490.) 12. 2. Another impression. "Bigg-Market, Newcastle."

(2491.) 12. 3. Another. "5, Collingwood-Street, Newcastle." Dated June 13th, 1814.

(2492.) 12. 4. Another. Dated June 18th, 1819.

(2493.) 12. 5. Another.

(2494.) 13. 1. "Joseph and John Gibson, Woollen-Drapers, Head of the Side, Newcastle." A lamb suspended by the middle. Dated May 10th, 1793.

(2495.) 13. 2. Another impression. Dated June 8, 1793.

(2496.) 13. 3. Another. Dated August, 1793.

(2497.) 13. 4. Another.

(2498.) 14. "Thomas Gibson, Grocer and Tea-Dealer, Foot of the Castle Stairs, Close." A canister, on which is inscribed "The Chinese Tea Warehouse." Dated Newcastle, June 15, 1793.

(2499.) 15. "S. H." (Solomon Hodgson.) In an oval looking-glass, with curtains.

(2500.) 16. "S. H." In white letters on a black oval, with a border of foliage, etc.

(2501.) 17. 1. "John Potts Halbert, Woollen-Draper, Dean-Street, Newcastle upon Tyne." A curtain. Dated Nov. 20, 1801.

(2502.) 17. 2. Another impression. Dated Nov. 20, 1801.

(2503.) 17. 3. Another.

(2504.) 17. 4. Another.

(2505.) 17. 5. Another.

(2506.) 17. 6. Another.

(2507.) 18. "Matthew Harrison & Co. Side, Newcastle upon Tyne: Wholesale and Retail Tea-Dealers." View of the "India House." Dated "Custom-House, Newcastle, 25 Sept. 1787."

(2508.) 19. "T. Horn, Book & Music Seller, Pilgrim-Street, opposite Mosley-Street, Newcastle." Group of music and musical instruments.

[See under the same name in the Division "Shop-Cards."]

(2509.) 20. 1. "George Jordan, Cabinet Maker, Upholsterer, and Broker, Pilgrim-Street, Newcastle." A curtain.

(2510.) 20. 2. Another impression.

(2511.) 20. 3. Another. Dated April 24, 1820.

(2512.) 21. "John Marshall Mather, Ironmonger and Hardwareman, No. 14, Dean-Street, Newcastle." An oval, in which is an anchor and key.

"A very well executed anchor and key was done in 1797, for John Marshall Mather, hardwareman, in Dean Street." Mr. John Bell.

[See under the same name in the Division "Invoice-Heads."]

(2513.) 22. "J. and W. Middleton." "Furniture

Print Warehouse, Sunderland." A riband, on which is inscribed "Fashionable Linen Drapery," with flowers, etc.

The block is in my possession.

(2514.) 23. "Molineux's Smelling Medicine. Sold at T. Saint's Printing-Office." A circle, with "T. S." in the centre, and a border inscribed "Smelling Medicine."

(2515.) 24. 1. "Samuel Mowbray, Auctioneer, Near St. Nicholas' Church Stairs, Dean-Street, Newcastle." An auction. Dated 20 July, 1812.

(2516.) 24. 2. Another impression. Dated 20 July, 1812.

I give an impression of a close copy of the original block in my possession.

(2517.) 25. 1. "Mr. Parsons, Ladies & Gentlemen's Hair-Cutter, 36, Mosley-Street, Newcastle." A bear, with "Atkinson's Bear's Grease."

(2518.) 25. 2. Another impression.

(2519.) 26. "William Preston, Broker, &c. Dog Bank, Newcastle." A curtain. Dated April 1st, 1823.

(2520.) 27. "John Robson, Nursery and Seedsman, Hexham." A basket of flowers.

(2521.) 28. "John Spoor, Grocer & Tea-Dealer, No. 2, Bigg-Market, Newcastle." A Chinaman, with tea-chests, etc.

(2522.) 29. 1. "J. Sweeney, Rat Killer." A rat.

(2523.) 29. 2. Another impression.

(2524.) 30. 1. "R. Thompson & Robinson, Woollen-Drapers, Hatters, and Hosiers, Adjoining the Bank, Foot of Dean-Street, Newcastle." A cornice and curtains, inscribed "Cheap Cloths, Hats, Stockings, &c." Dated in MS. 1804.

(2525.) 30. 2. Another impression.

(2526.) 31. "Ralph Thompson, Watchmaker and Jeweller, 10, Collingwood Street, Newcastle." A trout.

(2527.) 32. 1. "Turner & Akenhead, Druggists, Newcastle." "Infallible Rat Powder." A rat.

(2528.) 32. 2. Another impression.

(2529.) 33. 1. "Richard Turner, 114, London-Road, Newcastle." Real Japan Blacking. A man shaving before a polished boot.

(2530.) 33. 2. Another impression.

The block is in my possession.

(2531.) 34. 1. "William Wallace, Grocer and Tea-

Dealer, On the Sandhill, near the Bridge-End, Newcastle." Head of a Chinaman, with sugar-loaves and a tea-canister, on which is inscribed "East India Tea Warehouse."

(2532.) 34. 2. Another impression.

(2533.) 35. "Edward Wilson, Cellars, Saint John's Lane, Newcastle." "Newcastle" in a label above two cornucopias.

BAR BILLS.

(2534.) 1. "Mary Atkinson, Black Bull Inn, Bigg-Market and High-Bridge, Newcastle." A black bull.

(2535.) 2. 1. "Jane Atkinson, George Inn, Pilgrim Street, Newcastle." St. George and the dragon in an oval, with border of barley, grapes, etc. Copperplate.

"Mrs. Atkinson died 19 May, 1828, aged 76 years."

(2536.) 2. 2. Another impression.

(2537.) 3. 1. "Thos. Bell, Howard Arms, Brampton." The Howard arms. Copperplate.

(2538.) 3. 2. Another impression.

(2539.) 4. "A. & E. Brodie, Hexham." A stag. Copperplate.

(2540.) 5. "William Burn, Hexham." A stag. Copperplate.

(2541.) 6. "William Burns, Innkeeper, Haltwhistle." "Newcastle: Printed by S. Hodgson." A sun.

(2542.) 7. "W. Burton, Bolton's Arms, Leyburn." "Bowman, Printer, Richmond." Arms of Lord Bolton.

(2543.) 8. "C. Carr, Bird and Bush, Elsdon." "Davison, Printer, Alnwick." Bird and bush.

"The Linnet" of Davison's publications.

(2544.) 9. "T. Catterson, Cleveland Tontine Inn." "Christopher & Jennett, Printers, Stockton." A house.

(2545.) 10. "Michael Coulter, House of Lords, Groat-Market, Newcastle." A spread-eagle, with "Honi soit," etc., barley, grapes, a punch-bowl, glasses, pipes, etc. Copperplate.

(2546.) 11. "Jacob Coulthard, Ship Inn, Allonby." "Jollie, Typ. Carlisle." A ship.

(2547.) 12. 1. "T. Cuthbertson, Lambton Arms, Chester-le-Street." Lambton crest.

(2548.) 12. 2. Another impression.

(2549.) 13. 1. "Thos. Cuthbertson, White Hart Inn, Chester-le-Street." A stag. Copperplate.

(2550.) 13. 2. Another impression.

(2551.) 13. 3. Another.

(2552.) 14. "R. Darling, Hardwick Inn, Sedgefield." An ornamental oval.

(2553.) 15. 1. "Ralph Darling, Bridge Inn, Bp. Wearmouth." A view of the iron bridge, surmounting a "Plan of the Roads from Scarbro', Whitby, &c. to Sunderland, Shields, &c." Copperplate.

(2554.) 15. 2. Another impression.

(2555.) 16. "Davison, New Inn, Temple-Sowerby." "Soulby, Printer." An ornamental oval, with two peacock's feathers at the base.

(2556.) 17. "E. Dixon, White Hart Inn, Cloth-Market, Newcastle." "J. Marshall, Printer, Newcastle." A stag.

(2557.) 18. 1. "Donkin, Rose & Crown, Barnard-Castle." An ornamental oval.

(2558.) 18. 2. Another impression.

(2559.) 19. 1. "P. Elliot, George Inn, Peirsebridge." St. George and the dragon.

(2560.) 19. 2. Another impression.

(2561.) 20. "T. Ferguson, George Inn, Catterick Bridge." "M. Bell, Printer." St. George and the dragon.

(2562.) 21. "John Grieveson, Groat Market, Newcastle." A crown and thistle in an oval, round which is a border, filling a square, of grapes, barley, lemons, cup, punch-bowl, ladle, wine-glass, etc. Copperplate.

It appears to be an early copperplate by Thomas Bewick.

(2563.) 22. "C. Grindred, White Swan Inn, Brough." "M. Branthwaite, Printer, Kendal." A swan.

Assuredly an early Bewick cut of great merit. It strikingly resembles in style the Fable cuts in Hastie's 'Reading Easy.'

(2564.) 23. 1. "Matthew Hall, Newcastle." "T. Lawson, Printer, Flesh-Market." Beautiful figure of a cock, with farmhouse, wheat-mows, etc., in the background, in a square border.

Round the border inclosing the items of expenditure, which this, like most of the articles of the present Division, still retains, is written,—"The wood-cut of the Cock on this Bill was cut by Thos. Bewick when a boy. Matthew Hall, who formerly kept the Cock Inn, died on Thursday, 30 August, 1804." From Mr. John Bell.

(2565.) 23. 2. Another impression. With "T. B." in monogram, in the left lower corner.

(2566.) 23. 3. Another. At the head of an advertisement that he has left the Black Swan, and has purchased and entered upon the Cock Inn, Head of the Side, Newcastle, where he hopes to "merit the Approbation of his Friends and the Public. May 25, 1781." From Mr. Sykes's Collection.

"Bewick has more than once informed me it was the second cut he ever did." Mr. John Bell.

"The first wood-cut he did was the representation of a *George and Dragon*, for the bar-bill of a public-house. The second was of a similar nature for the Cock Inn, then one of the best in town, at the Head of the Side. These were executed in the early part of his apprenticeship, and, though considered wonderful productions at that time, they are rude and unfinished when compared with his later efforts." Atkinson's Sketch of T. Bewick, p. 5.

Bewick mentions the former in his Memoir, p. 59.

(2567.) 24. "John Hill, Talbot Inn, Bishop Auckland." "J. Harrop, Printer, Alston." A talbot.

(2568.) 25. "Richard Hogg, White Hart, Hawes." "Printed by M. Branthwaite, Kendal." A house.

(2569.) 26. 1. "S. Horner, Hat and Feather Inn, Claypath, Durham." "Walker, Printer, Durham." Hat and feather. Dated Feb. 21, 1822.

(2570.) 26. 2. Another impression.

(2571.) 27. 1. "J. Husband, New Inn, Easingwold." "Gibson, Printer, Malton." An oval of palms and flowers.

(2572.) 27. 2. Another impression.

(2573.) 28. 1. "Johnson, Berwick." Hen and Chickens. Copperplate.

(2574.) 28. 2. Another impression.

(2575.) 29. "Thos. Jowsey, Sunderland." St. George and the dragon in an oval, with grapes, barrels, etc. Copperplate.

Perhaps older than Bewick.

(2576.) 30. 1. "Thomas Jowsey, Bridge Inn, Bishop-Wearmouth." "Summers, Printer, Sunderland." Circular view of Sunderland Bridge.

(2577.) 30. 2. Another impression.

(2578.) 30. 3. Another.

(2579.) 31. 1. "E. Kirkley, Red Lion, Haltwhistle." "Newcastle: Printed by Edward Walker, Pilgrim Street." Crest of a lion rampant.

(2580.) 31. 2. Another impression.

(2581.) 32. "John Lawson, Shaw-House." "Printed by J. Thompson, Newcastle." An anchor.

(2582.) 33. 1. "G. Livingston, White Lion Inn, Houghton-le-Spring." "G. Summers, Printer, Sunderland." A lion.

(2583.) 33. 2. Another impression.

(2584.) 33. 3. Another.

(2585.) 34. "Wm. Loftus, White Hart, Newcastle." A stag in a circle, round which are grapes, a flagon, cups, etc. Copperplate.

This is similar in style to No. 21 of this Division, and I have very little doubt is an early copperplate by Thomas Bewick.

(2586.) 35. "William Mann, White Hart, Hartlepool." A stag.

(2587.) 36. 1. "Charles M'Donald, Belford." A bell.

(2588.) 36. 2. Another impression.

(2589.) 37. 1. "Maxwell, Three Half Moons, Rothbury." "Davison, Printer, Alnwick." Grapes, decanter, punch-bowl, glasses, lemons, pipes, etc.

(2590.) 37. 2. Another impression. *On white satin.*

(2591.) 38. "George Nelson, Morpeth." Queen's

Head, the block of which is in my possession.

(2592.) 39. "R. Pape, Castle-Eden Inn." A house.

(2593.) 40. 1. "Mary Paxton, City Tavern, Durham." Arms of Durham.

(2594.) 40. 2. Another impression.

(2595.) 41. "William Paxton, City Tavern, Durham." Arms of Durham.

(2596.) 42. 1. "J. Peverall, Black Lion, Stockton." Crest of a lion rampant.

(2597.) 42. 2. Another impression.

(2598.) 42. 3. Another.

(2599.) 43. 1. "Robeson, Angel Inn, Felton." "Printed by J. Catnach, Alnwick." An angel, blowing a trumpet, and holding in the left hand a palm.

(2600.) 43. 2. Another impression.

(2601.) 44. "John Robinson, Cross Keys, Middleton." An ornamental oval.

Similar to No. 18 of this Division.

(2602.) 45. "R. Robinson, Black Bull Inn, Gateshead." "G. Angus, Printer." A bull.

Clearly another fine and early Bewick wood-cut.

(2603.) 46. "R. Robson, Star and Garter, North Shields." "W. Orange, Printer." A star and garter.

(2604.) 47. 1. "Blackett Sample, Angel Inn, Felton." An angel blowing a trumpet.

(2605.) 47. 2. Another impression.

(2606.) 48. "Sewell, Talbot Inn, Bishop-Auckland." A talbot.

(2607.) 49. "P. Sewell, Talbot Inn, Bishop Auckland." A talbot.

Different from the former article.

(2608.) 50. 1. "Smith, Star & Garter, Inn, Tynemouth." An oval border. Dated Nov. 18, 1809.

Similar to No. 27 of this Division.

(2609.) 50. 2. Another impression. Dated Sep. 10, 1810.

(2610.) 51. 1. "Jno. Smith, Star & Garter, Tynemouth." A star and garter.

(2611.) 51. 2. Another impression.

(2612.) 51. 3. Another.

(2613.) 52. "William Smith, Monk-Wearmouth-shore Hotel." A house. Dated March 28, 1826.

(2614.) 53. 1. "Francis Staples, George Inn, Yarm." "Christopher & Jennett, Printers, Stockton." St. George and the dragon.

(2615.) 53. 2. Another impression.

(2616.) 54. "Henry Sunderland, Bigg Market, Newcastle." A Saracen's head, with barley, grapes, punch-bowl, etc. Copperplate. Dated in MS. 18th Feb. 1802.

Exactly similar in style to Nos. 21 and 34.

(2617.) 55. "Cuthbert Swenne, Greyhound Inn, Stockton-on-Tees." A greyhound.

(2618.) 56. "Teasdale, Talbot Inn, Bishop-Auckland." "Fair, Printer, Bishop Auckland." A talbot.

(2619.) 57. "Robert Tennant, King's Head Inn, Leyburn." "Langdale, Printer, North-Allerton." Oval portrait of George III.

(2620.) 58. "R. Turner, Tontine Inn." A house.

(2621.) 59. "W. Ward, Star and Garter, North Shields." A star and garter.

(2622.) 60. "Willm Ward, Framwellgate, Durham." A wheatsheaf. Copperplate.

(2623.) 61. 1. "William West, Chester-le-Street." A white hart, with collar and chain, in an oval.

(2624.) 61. 2. Another impression.

(2625.) 61. 3. Another. From Mr. Sykes's Collection.

(2626.) 62. "Dorothy Whitfield, Mosley Street, Newcastle." A new moon among clouds.

(2627.) 63. 1. "Wilson. Alnwick." A swan swimming. Copperplate.

(2628.) 63. 2. Another impression.

(2629.) 63. 3. Another.

(2630.) 64. 1. "Wilson, Alnwick." A swan on the ground. Copperplate.

(2631.) 64. 2. Another impression.

(2632.) 65. 1. "E. Wilson, White Swan, Alnwick." "Catnach, Printer, Stationer, &c." A swan.

Beyond all doubt an early and very clever Bewick cut. Very similar to, but not the same as, No. 22 of this Division.

(2633.) 65. 2. Another impression. "Printed by J. Catnach, Printer & Bookbinder, &c."

(2634.) 66. 1. "George Wilson, White Swan, Alnwick." A swan. Dated 22 Oct. 1791.

Doubtless an early Bewick cut.

(2635.) 66. 2. Another impression.

(2636.) 67. "Thos. Wilson, Bush Inn, Carlisle." A bush. Copperplate.

(2637.) 68. "Wood, King's Head, Barnard-Castle." "Crampton, Printer, Barnard-Castle." Round portrait of K. George III.

COAL CERTIFICATES.

The following Coal Certificates were warranties that the Coals which they accompanied were of the quantity indicated, and the actual produce of the Mine whose name they bore. They are almost invariably engraved on copper, and are usually about five inches in depth by about nine or ten in breadth. Many of them are extremely beautiful, and all exhibit, in their handsome size and careful workmanship, the importance of the great trade in which they were employed.

(2638.) 1. 1. "Allans Main Coals." Arms of W. H. Lambton, Esq. Copperplate.

(2639.) 1. 2. Another impression.

(2640.) 1. 3. Another.

(2641.) 1. 4. Another.

(2642.) 2. "Backworth Coals." Arms of the Earl of Beverley. Copperplate.

(2643.) 3. 1. "Baker's low Main Coal." Map of

the site and neighbourhood of the mine, with "R L & C°" at the foot. Signed "Beilby Sculpt." Copperplate. Dated in MS. 23 Oct. 1801.

(2644.) 3. 2. Another impression. Dated in MS. 6 June, 1805.

(2645.) 3. 3. Another.

(2646.) 3. 4. Another.

(2647.) 4. 1. "Baker's Main Coal." "R L & C°" in floriated capitals. Copperplate.

(2648.) 4. 2. Another impression.

(2649.) 4. 3. Another.

(2650.) 4. 4. Another.

(2651.) 5. "Beamish Main Coals." Arms of Sir John Eden, Bart. Copperplate.

(2652.) 6. "Beamish Park Moor Coals." Arms of Sir John Eden, Bart. Copperplate.

(2653.) 7. 1. "Beamish Park Moor Main Coals." Arms of Sir John Eden, Bart. Copperplate.

(2654.) 7. 2. Another impression.

(2655.) 7. 3. Another.

(2656.) 8. "Beamish South Moor Main Coals." Arms of Morton John Davison, Esq. Copperplate.

(2657.) 9. "Beamish South-Moor Main Coals." Arms of Sir John Eden, Bart. Copperplate.

(2658.) 10. 1. "Beamish South Moor Main Coals." Arms of Sir John Eden, Bart. Copperplate.

(2659.) 10. 2. Another impression.

(2660.) 10. 3. Another.

(2661.) 11. 1. "Bede's Wall's-End Coals." "T B" in floriated capitals. Copperplate.

(2662.) 11. 2. Another impression.

(2663.) 12. 1. "Bede's Wall's-End Coals." "T & R B" in floriated capitals in an oval. Copperplate.

(2664.) 12. 2. Another impression.

(2665.) 13. 1. "Bedlington Coals." A shield-like scroll border, enclosing two hands holding a sceptre with cornucopias, etc. Copperplate.

(2666.) 13. 2. Another impression.

(2667.) 13. 3. Another.

(2668.) 13. 4. Another.

(2669.) 13. 5. Another.

(2670.) 14. "Benwell Coals." A ship in an oval. Signed "Beilby & Bewick." Copperplate. Dated in MS. 10 June, 1801.

(2671.) 15. 1. "Bewicke's New Ducks Main Coal." Arms of Bewicke, of Close House. Copperplate.

(2672.) 15. 2. Another impression.

(2673.) 15. 3. Another.

(2674.) 15. 4. Another.

(2675.) 16. 1. "Biddick Low Main Coals." Map of the site and neighbourhood of the mine, with the arms of Mrs. Mary Lambton. Copperplate.

(2676.) 16. 2. Another impression.

(2677.) 16. 3. Another.

(2678.) 16. 4. Another.

(2679.) 17. 1. "Birtley South Moor Main Coal." "Joseph & Thos. Humble" in floriated capitals, with arms. Copperplate.

(2680.) 17. 2. Another impression.

(2681.) 17. 3. Another.

(2682.) 18. 1. "Birtley Moor Main Coal." Map of the site and neighbourhood of the mine. Copperplate.

(2683.) 18. 2. Another impression.

(2684.) 18. 3. Another.

(2685.) 19. 1. "Blyth Walls-end Coals." A star with a double border, the outer bearing the inscription "Blyth Wallsend Colliery Begun 29th May, Won 5th Novr. 1821;" the inner, "Nunc specimen specitur." Copperplate.

(2686.) 19. 2. Another impression.

(2687.) 20. "Blyth Walls-end Coals." A star similar to the former, but the inner motto arranged not border-wise, but in three straight lines. Copperplate.

(2688.) 21. 1. "Bourn Moor Main Coals." Map of site and neighbourhood of the mine, with the arms of Lambton. Copperplate. Dated 1790.

(2689.) 21. 2. Another impression. Dated Sept. 1, 1807.

(2690.) 21. 3. Another.

(2691.) 21. 4. Another.

(2692.) 22. 1. "Bowes's Main Coals." A ship at sea. Copperplate.

(2693.) 22. 2. Another impression.

(2694.) 23. 1. "Bowes Main Coals." Figure of Hope seated on a rock, with Newcastle and a ship in the distance. Copperplate.

(2695.) 23. 2. Another impression.

(2696.) 23. 3. Another.

(2697.) 23. 4. Another.

(2698.) 23. 5. Another.

(2699.) 23. 6. Another.

(2700.) 24. "Braddyll Small Coals." A ship.

(2701.) 25. 1. "Brandling's New Main Coals." "Brandling's New Main" in floriated capitals and arms. Copperplate. Dated in MS. 3 March, 1801.

(2702.) 25. 2. Another impression. Dated in MS. 7 May, 1801.

(2703.) 25. 3. Another. Dated in MS. 7th Nov. 1801.

(2704.) 26. "Brown's Walls-End Coals." "T B" in floriated capitals. Copperplate.

(2705.) 27. "Browns Walls-End Coals." "T & R B" in floriated capitals, in an oval. Copperplate.

(2706.) 28. 1. "Burraton Wallsend Coals." "T H L & P" in floriated capitals, in an oval. Copperplate.

(2707.) 28. 2. Another impression.

(2708.) 28. 3. Another.

(2709.) 29. 1. "Bute Main Coals." Arms of the Marquess of Bute. Signed "Bewick." Copperplate.

(2710.) 29. 2. Another impression.

(2711.) 29. 3. Another.

(2712.) 29. 4. Another.

(2713.) 29. 5. Another.

(2714.) 30. 1. "Charlotte Main Coals." Arms of the Earl of Beverley. Copperplate.

(2715.) 30. 2. Another impression.

(2716.) 30. 3. Another.

(2717.) 30. 4. Another.

(2718.) 31. 1. "Charlotte Main Coals." Map of

the site and neighbourhood of "Ord & Co. Charlotte Main." Copperplate.

(2719.) 31. 2. Another impression.

(2720.) 31. 3. Another.

(2721.) 31. 4. Another.

(2722.) 32. 1. "Chester Main Coals." Ship taking in coals from a drop. Copperplate.

(2723.) 32. 2. Another impression.

(2724.) 32. 3. Another.

(2725.) 32. 4. Another.

(2726.) 33. 1. "Collingwood Main Coal." Map of the site and neighbourhood of the mine. Copperplate.

(2727.) 33. 2. Another impression.

(2728.) 34. 1. "Coronation Main Coals." Arms of Brandling. Copperplate. Dated in MS. 14 March, 1822.

(2729.) 34. 2. Another impression.

(2730.) 34. 3. Another.

(2731.) 34. 4. Another.

(2732.) 35. 1. "Cowpen High Main Coals." Crown of the Prince of Wales, with three ostrich feathers. Copperplate.

(2733.) 35. 2. Another impression.

(2734.) 35. 3. Another.

(2735.) 35. 4. Another.

(2736.) 36. 1. "Cowpen Main Coals." Oak-tree, with the arms of Sir Matthew White Ridley, Bart., and a raging bull in the background. Copperplate.

(2737.) 36. 2. Another impression.

(2738.) 37. 1. "Croft's Main Coals." View of the

Tyne, with boats taking in coals from spouts, in an oval. At the foot "River Tyne." Copperplate.

(2739.) 37. 2. Another impression.

(2740.) 38. "Deans Primrose Coals." Ship taking in coals from a drop. Copperplate.

(2741.) 39. 1. "Denton Main Coals." Arms of Denton. Copperplate.

(2742.) 39. 2. Another impression.

(2743.) 40. 1. "East Tanfield Main Coal." Arms of the Earl of Strathmore. Copperplate.

(2744.) 40. 2. Another impression.

(2745.) 40. 3. Another.

(2746.) 40. 4. Another.

(2747.) 41. "Eden Main Coals." Arms of Lord Stewart. Copperplate. *Proof on drawing paper.*

(2748.) 42. "Eden Main Coals." Arms of Sir Henry Vane Tempest, Bart. Copperplate.

(2749.) 43. 1. "Eden Main Coals." "C & T" in ornamental capitals. Copperplate.

(2750.) 43. 2. Another impression.

(2751.) 44. 1. "Eighton Moor Coals." "W B" in floriated capitals, in an oval; above, the crest of a squirrel. Copperplate.

(2752.) 44. 2. Another impression.

(2753.) 44. 3. Another.

(2754.) 44. 4. Another.

(2755.) 45. 1. "Eighton Moor High Main Coals." "W B" in floriated capitals, between two palm branches. Copperplate.

(2756.) 45. 2. Another impression.

(2757.) 45. 3. Another.

(2758.) 45. 4. Another.

(2759.) 46. 1. "Fawcett Main Coals." Arms of I. D. Nesham, Esq. Copperplate.

(2760.) 46. 2. Another impression.

(2761.) 46. 3. Another.

(2762.) 47. 1. "Fawdon Main Coals." "J D P" in floriated capitals. Copperplate.

(2763.) 47. 2. Another impression.

(2764.) 47. 3. Another.

(2765.) 48. 1. "Fielding Main Coals." Map of the site and neighbourhood of the mine. Copperplate.

(2766.) 48. 2. Another impression.

(2767.) 49. 1. "Filling Main Coals." View of the Tyne, with a ship taking in coals from a spout. Copperplate. Dated in MS. 7 Aug. 1826.

(2768.) 49. 2. Another impression.

(2769.) 49. 3. Another.

(2770.) 49. 4. Another.

(2771.) 50. 1. "Garesfield Coals." Arms of the Marquess of Bute. Copperplate. Dated in MS. 2 September, 1825.

(2772.) 50. 2. Another impression.

(2773.) 50. 3. Another.

(2774.) 50. 4. Another.

(2775.) 51. 1. "Gateshead Park Coals." A ship taking in coals from a spout. Copperplate. Dated in MS. 18 June, 1821.

(2776.) 51. 2. Another impression.

(2777.) 51. 3. Another.

(2778.) 51. 4. Another.

(2779.) 52. "German Manufactory Coals." "L A S" in floriated capitals. Copperplate.

(2780.) 53. 1. "Grand Moor Coals." Arms of George Silvertop, Esq. Copperplate.

(2781.) 53. 2. Another impression.

(2782.) 54. 1. "Harraton Main Coals." Arms of W. H. Lambton, Esq. Copperplate.

(2783.) 54. 2. Another impression.

(2784.) 54. 3. Another.

(2785.) 55. 1. "Heaton Walls End Coals." Ship taking in coals from a drop. Signed "R. Bewick." Copperplate.

(2786.) 55. 2. Another impression.

(2787.) 55. 3. Another.

(2788.) 55. 4. Another.

(2789.) 56. 1. "Hebburn Main Coal." Crest of the head of an eagle, in an oval border, bearing the inscription "Hebburn Main. 1794." Copperplate. Dated in MS. 21 March, 1825.

(2790.) 56. 2. Another impression.

(2791.) 56. 3. Another.

(2792.) 56. 4. Another.

(2793.) 57. 1. "High-Flatworth Coals." Arms of the Earl of Beverley. Copperplate. Dated in MS. 19 May, 1801.

(2794.) 57. 2. Another impression. Dated in MS. 25 Sep. 1801.

(2795.) 57. 3. Another. Dated in MS. 21 April, 1804.

(2796.) 58. 1. "Holywell Main Coals." River scene, with a coal-barge. Copperplate.

(2797.) 58. 2. Another impression.

(2798.) 58. 3. Another.

(2799.) 58. 4. Another.

(2800.) 59. 1. "Howard Main Coals." Arms of the Earl of Carlisle. Signed "Bewick." Copperplate.

(2801.) 59. 2. Another impression.

(2802.) 59. 3. Another.

(2803.) 59. 4. Another.

(2804.) 59. 5. Another.

(2805.) 59. 6. Another.

(2806.) 60. "Hutton Primrose Main Coal." Large figure of Britannia. Copperplate.

The style of this engraving is exactly similar to those of Bewick in Consett's Tour, and his other early works on copper.

(2807.) 61. "Hutton Primrose Main Coal." A ship.

(2808.) 62. "Hutton's South Moor Main Coals." A ship.

(2809.) 63. "Hutton South Moor Main Coals." A ship.

(2810.) 64. 1. "Hutton Walls-end Coals." "J. Humble" in floriated capitals. Copperplate.

(2811.) 64. 2. Another impression.

(2812.) 64. 3. Another.

(2813.) 65. 1. "Imperial Coals." Map of the site and neighbourhood of the mine, with arms of Mrs. Mary Lambton. Copperplate.

(2814.) 65. 2. Another impression.

(2815.) 65. 3. Another.

(2816.) 66. 1. "Kenton Main Coals." Arms of Messrs. Middleton and Chapman. Copperplate.

(2817.) 66. 2. Another impression.

(2818.) 67. 1. "Killingworth Main Coals." "T H L & P" in floriated capitals, in an oval. Copperplate.

(2819.) 67. 2. Another impression.

(2820.) 67. 3. Another.

(2821.) 67. 4. Another.

(2822.) 68. "Kipp Hill Main Coals." Arms of Sir John Eden, Bart. Copperplate.

(2823.) 69. 1. "Lambton, Harraton, Bourn-moor & Lumley Collieries." Lambton crest. Copperplate. A receipt for money paid to General Lambton, dated in MS. Oct. 1st, 1788.

(2824.) 69. 2. Another impression. Dated in MS. the same day.

(2825.) 70. 1. "Lambton Main Coals." Arms of J. G. Lambton, Esq. Copperplate.

(2826.) 70. 2. Another impression.

(2827.) 70. 3. Another.

(2828.) 70. 4. Another.

(2829.) 71. 1. "Latimer Main Coals." "W & Co." in floriated capitals, in an oval, on which is a wreath of flowers. Copperplate.

(2830.) 71. 2. Another impression.

(2831.) 72. 1. "Leeburn Main Coal." "Joseph & Thos. Humble" in floriated capitals, with arms. Copperplate.

Very similar to No. 17 of this Division.

(2832.) 72. 2. Another impression.

(2833.) 72. 3. Another.

(2834.) 73. "Liddell's Main Coals." "H L & P"

in floriated capitals, between two palms with flowers. Copperplate.

(2835.) 74. "Long Benton Coals." Same as the former. The name of the mine altered in MS.

(2836.) 75. 1. "Main Coals." Arms of the Marquess of Bute. Signed "Bewick."

(2837.) 75. 2. Another impression.

(2838.) 75. 3. Another.

(2839.) 75. 4. Another.

(2840.) 76. "Main Team Coal." Arms of Sir Thomas Henry Liddell, Bart. Copperplate.

(2841.) 77. 1. "Manor Walls-end Coals." Crest of S. Temple, Esq. Copperplate.

(2842.) 77. 2. Another impression.

(2843.) 77. 3. Another.

(2844.) 77. 4. Another.

(2845.) 78. 1. "Marley-Hill Hutton Main Coal." Arms of the Earl of Strathmore. Signed "Beilby & Bewick Sculp.t" Copperplate. Dated in MS. May 7, 1801.

(2846.) 78. 2. Another impression. Dated in MS. 7 May, 1801.

(2847.) 78. 3. Another. "T. Bewick Sculp.t" In this the "Beilby &" of the former article has been removed, and the "B" in Bewick has been enlarged into the monogram of "T. B." Dated in MS. 19 May, 1801.

(2848.) 78. 4. Another. Similar to the last. Dated in MS. 9 Nov. 1801.

(2849.) 78. 5. Another. Dated in MS. 3 Sep. 1802.

(2850.) 78. 6. Another.

(2851.) 79. 1. "Mount Moor Coal." Arms of the See of Durham. Signed "Beilby & Bewick." Copperplate.

(2852.) 79. 2. Another impression.

(2853.) 80. 1. "Murton High Main Coals." Tyne view, in an oval, with a ship and a boat taking in coals from spouts. Copperplate. Dated in MS. 19 Sep. 1801.

(2854.) 80. 2. Another impression.

(2855.) 81. 1. "Neat Lawson Main Coals." "O P R" in floriated capitals, in a circle. Copperplate. Dated in MS. 13 Aug. 1801.

(2856.) 81. 2. Another impression. Dated in MS. 21 Aug. 1801.

(2857.) 81. 3. Another.

(2858.) 82. 1. "Neat Walker Coals." "O P R" in floriated capitals, in a circle. Copperplate.

(2859.) 82. 2. Another impression.

(2860.) 82. 3. Another.

(2861.) 82. 4. Another.

(2862.) 83. 1. "Nesham Main Coals." Arms of I. D. Nesham, Esq. Copperplate.

(2863.) 83. 2. Another impression.

(2864.) 83. 3. Another.

(2865.) 84. "New Main Coals." Arms of William Peareth, Esq. Copperplate.

(2866.) 85. 1. "Northumberland's Wallsend Coals." Arms of the Earl of Beverley, with a ship in the distance. Copperplate.

(2867.) 85. 2. Another impression.

(2868.) 86. 1. "Northumberland's Wallsend Coals."

Arms of the Earl of Beverley, with coal-shoot in the distance. Copperplate. Dated 2 April, 1834.

(2869.) 86. 2. Another impression.

(2870.) 86. 3. Another.

I hardly think that the two previous articles are by Bewick. They are probably by Lambert.

(2871.) 87. 1. "Old Ducks Main Coal." Arms of Sir Henry Vane Tempest, Bart. Copperplate.

(2872.) 87. 2. Another impression.

(2873.) 87. 3. Another.

(2874.) 87. 4. Another.

(2875.) 88. "Old Ducks Main Coals." Arms of the Rt. Hon. Chas. Wm. Vane, Lord Stewart. Signed "Bewick & Son Sc: Newcastle." Copperplate.

(2876.) 89. "Peareth's Small Coals." "H L & P" in floriated capitals, between two palms with flowers. Copperplate.

Similar to No. 73 of this Division.

(2877.) 90. 1. "Pelaw Main Colliery." A ship.

(2878.) 90. 2. Another impression.

(2879.) 91. "Percy Bensham Wallsend Coals." Arms of the Earl of Beverley. Copperplate.

Perhaps by Lambert.

(2880.) 92. "Percy Main Coals." Same arms. Copperplate.

Perhaps by Lambert.

(2881.) 93. 1. "Percy's Wallsend Coals." Same arms. Copperplate.

(2882.) 93. 2. Another impression.

Perhaps by Lambert.

(2883.) 94. 1. "Pontop Coals (Silvertop's)." Crest of Silvertop, in an oval of bay. Copperplate.

(2884.) 94. 2. Another impression.

(2885.) 95. 1. "Pontop Coals (Lord Windsor's)." Arms of Lord Viscount Windsor. Copperplate.

(2886.) 95. 2. Another impression.

(2887.) 95. 3. Another.

(2888.) 95. 4. Another.

(2889.) 96. "Primrose Coals." Arms of Sir Henry Vane Tempest, Bart. Copperplate.

(2890.) 97. 1. "Primrose Main Coals." Large oval view of a harbour with shipping. Copperplate.

Most delicately executed in a style similar to the best of Bewick's engravings in Consett's Tour.

(2891.) 97. 2. Another impression.

(2892.) 97. 3. Another.

(2893.) 98. 1. "Pulleine Walls-end Coals." Arms of the Earl of Carlisle. Signed "Bewick." Copperplate.

(2894.) 98. 2. Another impression.

(2895.) 98. 3. Another.

(2896.) 98. 4. Another.

(2897.) 98. 5. Another.

(2898.) 98. 6. Another.

(2899.) 99. 1. "Russell's Main Coals." Map of the site and neighbourhood of the mine, with arms of Russell and distant view of Sunderland Bridge, etc. Copperplate.

(2900.) 99. 2. Another impression.

(2901.) 99. 3. Another.

(2902.) 99. 4. Another.

(2903.) 100. 1. "Russell's Main Coals." A copy of the preceding article. Copperplate.

(2904.) 100. 2. Another impression.

(2905.) 101. 1. "Shipcote Main Coals." "H L & P."

Similar to Nos. 73 and 89 of this Division.

(2906.) 101. 2. Another impression.

(2907.) 101. 3. Another.

(2908.) 101. 4. Another.

(2909.) 102. "South Eighton Coal." "T H L & P" in floriated capitals in an oval. Copperplate.

(2910.) 103. "South Hebburn Coals." Map of the site and neighbourhood of the mine. Copperplate.

(2911.) 104. 1. "South Moor Main Coals." Arms of Sir Ralph Milbanke, Bart. Copperplate.

(2912.) 104. 2. Another impression.

(2913.) 104. 3. Another.

(2914.) 105. "South Moor Main Coals." Arms of Sir R. Milbanke, Bart.

A copy on wood of the preceding article.

(2915.) 106. "Tanfield Lea Pontop Coals." Arms of John Simpson, Esq. Copperplate.

(2916.) 107. 1. "Tanfield Lea Pontop Coals." (Miss Simpson's.) Map of the site and neighbourhood of the mine. Copperplate.

(2917.) 107. 2. Another impression.

(2918.) 107. 3. Another.

(2919.) 107. 4. Another.

(2920.) 108. "Tanfield Lea Pontop Coals." (Lord Windsor's.) Arms of Lord Viscount Windsor. Copperplate.

(2921.) 109. 1. "Tanfield Moor Coals." (Lady Windsor's.) Same arms. Copperplate.

(2922.) 109. 2. Another impression.

(2923.) 109. 3. Another.

(2924.) 109. 4. Another.

(2925.) 110. 1. "Tanfield Moor Coals." A ship at sea. Copperplate.

(2926.) 110. 2. Another impression.

(2927.) 111. 1. "Temple Walls-end Coals." "T & R B" in ornamental capitals in an oval. Copperplate.

(2928.) 111. 2. Another impression.

(2929.) 111. 3. Another.

(2930.) 112. "Toft Moor Hutton Seam Coals." Arms of William Peareth, Esq. Copperplate.

(2931.) 113. 1. "Townley Main Coals." Arms of Townley. Copperplate.

(2932.) 113. 2. Another impression.

(2933.) 114. 1. "Twizell Main Coal." Arms of George Johnson, Esq. Copperplate.

(2934.) 114. 2. Another impression.

(2935.) 114. 3. Another.

(2936.) 115. "Tyne Main Coals." Tyne scene, in an oval, with a ship taking in coals from a spout. Under the oval, "Tyne Main." Copperplate. Dated in MS. Oct. 24, 1801.

(2937.) 116. 1. "Vigo Main Coal." "Joseph & Thos Humble" in ornamental capitals, with arms. Copperplate.

Similar to Nos. 17 and 72 of this Division.

(2938.) 116. 2. Another impression.

(2939.) 116. 3. Another.

(2940.) 116. 4. Another.

(2941.) 116. 5. Another.

(2942.) 117. 1. "Walbottle Main Small Coals."

Arms of William Cramlington, Esq. Copperplate. Dated in MS. Sept. 26, 1801.

(2943.) 117. 2. Another impression. Dated in MS. Nov. 6, 1801.

(2944.) 117. 3. Another. Dated in MS. Sept. 3, 1802.

(2945.) 117. 4. Another.

(2946.) 117. 5. Another.

(2947.) 118. 1. "Walls end Coals." Map of the site and neighbourhood of the mine. Copperplate.

(2948.) 118. 2. Another impression.

(2949.) 119. 1. "Walls end Bensham Coals." A ship taking in coals from a drop. Signed "Bewick Sc.t" Copperplate.

(2950.) 119. 2. Another impression.

(2951.) 119. 3. Another.

(2952.) 120. "Warwick's Low Main Coal." Crest of Warwick, in an oval of palms and flowers. Copperplate.

(2953.) 121. 1. "Warwick's Hutton Seam Coal." Crest of Warwick, between two sprays of oak and bay. Copperplate.

(2954.) 121. 2. Another impression.

(2955.) 121. 3. Another.

(2956.) 122. 1. "Waterloo Wall's End Coals." "Waterloo" in floriated letters. Signed "T. Bewick & Son Sculp.t" Copperplate.

(2957.) 122. 2. Another impression.

(2958.) 123. 1. "Wear Brandling Main Coal." "Tho.s Humble" in ornamental capitals, with arms. Copperplate.

(2959.) 123. 2. Another impression.

(2960.) 123. 3. Another.

(2961.) 123. 4. Another.

(2962.) 124. "Wear Hebburn Main Coals." A ship.

(2963.) 125. "West Eighton Main Coals." Arms of Sir John Eden, Bart. Copperplate.

(2964.) 126. 1. "Westfield Main Coals." Figure of Hope, etc. Copperplate. Dated in MS. June 23, 1801. Similar to No. 23 of this Division.

(2965.) 126. 2. Another impression. Dated in MS. Nov. 13, 1801.

(2966.) 127. "Westoe Wallsend Coals." A ship taking in coals from a drop. Copperplate.

(2967.) 128. 1. "Wharton Main Coal." Arms of Sir H. V. Tempest, Bart. Copperplate.

(2968.) 128. 2. Another impression.

(2969.) 129. "Whitefield Coals." Crest of Silvertop, between two sprays of bay. Copperplate.

(2970.) 130. "Windlestone Main Coal." Garb, or wheatsheaf, of Sir John Eden, Bart., in an oval foliated border. Copperplate.

(2971.) 131. 1. "Wortley Main Coals." Map of the site and neighbourhood of the mine. Copperplate.

(2972.) 131. 2. Another impression.

(2973.) 131. 3. Another.

(2974.) 131. 4. Another.

(2975.) 132. 1. "Wylam Moor Coals." Arms of Blackett. Copperplate.

(2976.) 132. 2. Another impression.

(2977.) 132. 3. Another.

(2978.) 132. 4. Another.

(2979.) 133. 1. "Wylam Moor Cinders." Arms of Blackett. Copperplate.

(2980.) 133. 2. Another impression.

(2981.) 133. 3. Another.

(2982.) 133. 4. Another.

PLANS.

(2983.) 1. 1. "A Plan of the first part of the Canal Navigation from the East to the West Sea by way of Newcastle & Carlisle, projected and surveyed by R. Dodd, Civil Engineer, with the Continuation of the River Navigation into the North Sea. 1795. N.B. 103 Feet fall. Engraved by Beilby & Bewick, Newcastle."

(2984.) 1. 2. Another impression.

(2985.) 1. 3. Another.

This and the plans which follow, except the last, were executed to oppose the making of an intended canal. "They were mostly engraved by Bewick's own hand. The views of the buildings on them were done by him, and at the time were thought very clever." Mr. W. Garret.

"My partner and self were busily employed in engraving, about the year 1796, the plan of the proposed canal from Newcastle to Carlisle, as projected by Mr. Chapman, engineer, and plans of the estates and views of the mansion-houses of a few gentlemen who opposed the canal, on the north side of the Tyne." Bewick's Memoir, p. 142.

(2986.) 2. "A Plan of part of Beaufront Demesne the Seat of John Errington Esqr." With "A South East View of Beaufront House. Engraved by Beilby & Bewick."

It is stated that the canal would go through the garden, lawn, and shrubbery, and would "totally disfigure the place." On the back is written "Rowland Burdon, Esq., M.P., Harley Street, London."

(2987.) 3. "Plan of part of Elswick Estate, the Property & Seat of John Hodgson, Esqr. Engraved by Beilby & Bewick." With "Elevation of the Intended New Mansion House at Elswick." With line, coloured red, of the proposed canal.

(2988.) 4. 1. "Plan of part of Close House Estate, the Property & Seat of Calverly Bewicke, Esqr. Engraved by Beilby & Bewick." With "View of the Mansion House." With line, coloured red, of the proposed canal.

(2989.) 4. 2. Another impression.

(2990.) 5. "Plan of the Hermitage (near Hexham,) the Seat of John Hunter, Esqr. Engraved by Beilby & Bewick." With "View of the Mansion House and Stables." With line, coloured red, of the proposed canal.

(2991.) 6. "A Plan of Willington, in the County of Northumberland. In^o. Bell." With "Plan of the Copperas Works at Willington." "T. Bewick & Son."

THE ROYAL ARMS.

(2992.) 1. 1. The Royal Arms of England. Large size. Eleven inches broad. From Mr. W. Garret.

(2993.) 1. 2. Another impression.

(2994.) 1. 3. Another.

(2995.) 2. 1. The Royal Arms of England. Nine inches broad.

(2996.) 2. 2. Another impression. *On white India paper.* From the original Block in my possession.

It was executed for Davison, of Alnwick, and after his decease was purchased at the sale of his stock.

(2997.) 3. The Royal Arms. Seven inches broad, exclusive of a border. From Mr. W. Garret.

(2998.) 4. 1. The Royal Arms. Five inches and seven-tenths broad. One of the set of woodcuts printed on 8vo paper by Mr. W. Garret. Obtained from him.

(2999.) 4. 2. Another impression.

"All four by Thomas Bewick, and the work on them speaks for itself." Mr. W. Garret.

(3000.) 5. The Royal Arms. Small. *On white India paper.* From the original Block in my possession.

(3001.) 6. The Royal Arms. Small. *On white India paper.* From the original Block in my possession.

[For other examples of the Royal Arms see the Division "Shop-Cards," "Newspaper Cuts,' etc.]

ARMS OF NEWCASTLE.

(3002.) 1. 1. Arms of Newcastle. Similar to that on Nos. (11.**), (29.), and (76.), with a ship on either side.

(3003.) 1. 2. Another impression.

(3004.) 2. Arms of Newcastle.

Done for Messrs. Brown and Thompson, Newcastle.

(3005.) 3. Arms of Newcastle. "T. Bewick Scult NCastle, 1788." *On yellow China paper.*

Done, it is said, for Mr. Angus, printer, Newcastle. Very closely resembling in general character the impression given at page 291, and the heading of the 'Newcastle Advertiser' in the year 1789.

(3006.) 4. Arms of Newcastle.

(3007.) 5. 1. Arms of Newcastle. Four and a half inches broad. *Proof on paper.*

(3008.) 5. 2. Another impression.

"Done for Mr. Joseph Clark, bookseller, Newcastle."

(3009.) 6. Arms of Newcastle. *On white India paper.* From the original Block in my possession.

Very similar to those used in the Stewards' Accounts, No. (496.), etc.

(3010.) 7. Arms of Newcastle. In a circular border of laurel. *On white India paper.* From the original Block in my possession.

[For other examples of the Arms of Newcastle, see Nos. (441.), (496.), the Division "Newspaper Cuts," etc. etc.]

NEWSPAPER CUTS.

The Newspaper Cuts of Bewick are second to none in the ability which they evince. While most of his other works were necessarily intended for more or less limited circulation, the scope of these was commensurate with society at large. To men of all classes, degrees, and conditions were addressed the newspapers, then issued weekly, of his great commercial and manufacturing town; and eyes that rarely saw most other productions of his graver were familiar with these spirited delineations, of which the close fidelity of some is only equalled by the grace and humour of others. The newspaper of his day was a coarse and badly printed sheet, and the cuts depended for much of their beauty on their intrinsic merit alone. But the wonderful artist that produced them was equal to all requirements, and nothing came amiss to a hand which knew not how to fail.

Headings of Newspapers.

(3011.) 1. Heading of the Newcastle Courant Newspaper. An oak, against the trunk of which is a pennon

charged with a cross, supporting three shields, the Northumberland, Newcastle, and Durham Arms; on either side of the tree, a courier riding at full speed; in the left distance the steeple of St. Nicholas, and in the foreground "HIC ET UBIQUE." Dated 1803.

"This and the following articles are successive variations, engraved as each of the series was injured or considered to be worn out. The cut underwent many alterations in redrawing at each of the many times that it was recut, but all of them have St. Nicholas steeple and the Old Castle in the background." Mr. John Bell.

(3012.) 2. 1. Heading of the Newcastle Courant. Generally similar to the last, but the steeple of St. Nicholas in the right distance. From Mr. W. Garret.

(3013.) 2. 2. Another impression.

(3014.) 2. 3. Another.

(3015.) 2. 4. Another. On a page on which three other impressions are mounted.

(3016.) 3. Heading of the Newcastle Courant. Generally similar to the last, but with the steeple of St. Nicholas in the left distance, and, as a base to the foreground, "ENGLAND EXPECTS EVERY MAN TO DO HIS DUTY." From Mr. John Bell.

(3017.) 4. 1. Heading of the Newcastle Courant. Smaller. No pennon; the motto is placed on a rock, above which appear the branches of the tree; the steeple of St. Nicholas and the Castle in the left distance. No windmills.

(3018.) 4. 2. Another impression.

(3019.) 4. 3. Another.

(3020.) 4. 4. Another. On a page on which four other impressions are mounted. From Mr. John Bell.

(3021.) 5. 1. Heading of the Newcastle Courant.

Very similar to the last. The motto is placed on the rock; foreground without letters; steeple of St. Nicholas and the Castle, which are more prominent than in the last, in the left distance; three windmills in the right distance. From Mr. W. Garret.

(3022.) 5. 2. Another impression. From Mr. Sykes's Collection.

(3023.) 5. 3. Another.

(3024.) 5. 4. Another. On a page on which five other impressions are mounted. From Mr. John Bell.

(3025.) 6. 1. Heading of the Newcastle Courant. Very similar to the last. Two windmills in the right distance. From Mr. W. Garret.

(3026.) 6. 2. Another impression. On the Newcastle Courant of Aug. 6, 1825.

(3027.) 6. 3. Another.

By the kindness of John Blackwell, Esq., the proprietor of the Courant, the original Block, which is the last that Bewick executed for that newspaper, has been added to my collection. It retains in its present state more than enough to warrant the reputation which it once possessed.

(3028.) 7. 1. Heading of the Newcastle Courant. Somewhat resembling the last, but very inferior. In the left distance the steeple of St. Nicholas and the Castle, and in the foreground "O R." From Mr. W. Garret.

(3029.) 7. 2. Another impression.

(3030.) 7. 3. Another.

(3031.) 7. 4. Another. On a page on which six other impressions are mounted. From Mr. John Bell.

Query if by Bewick. I possess several others in papers and notices of subsequent date, but none of them are by him.

[See under Mr. Blackwell's name in the Division "Invoice-Heads."]

(3032.) 8. 1. Heading of the Newcastle Journal. Arms of Newcastle in the middle, and those of Northumberland and Durham in the left and right corners. On the Newcastle Journal of June 28, 1788.

(3033.) 8. 2. Another impression. On the Newcastle Journal of Aug. 9, 1788.

(3034.) 8. 3. Another.

(3035.) 9. Heading of the Newcastle Chronicle. "The Newcastle Chronicle" in old text-hand, solid letters. On the Newcastle Chronicle of Aug. 3, 1793.

(3036.) 10. 1. Heading of the Newcastle Chronicle. "The Newcastle Chronicle" in old text-hand, outline letters. On the Newcastle Chronicle of Sep. 5, 1795.

(3037.) 10. 2. Another impression. On the Newcastle Chronicle of Jan. 9, 1808.

(3038.) 11. 1. Heading of the Newcastle Advertiser. The arms of Newcastle. "T. Bewick Sculp." On the Newcastle Advertiser of Feb. 28, 1789.

(3039.) 11. 2. Another impression. On the Newcastle Advertiser of June 13, 1789.

(3040.) 11. 3. Another. On the Newcastle Advertiser of July 4, 1789.

(3041.) 11. 4. Another. On the Newcastle Advertiser of Aug. 1, 1789.

(3042.) 11. 5. Another. On a page on which five other impressions are mounted.

Very similar to, if not from the same block as, the engraving at page 291 of this volume.

(3043.) 12. Heading of the Newcastle Advertiser. The arms of Newcastle. On the Newcastle Advertiser of April 20, 1799.

(3044.) 13. 1. Heading of the Newcastle Advertiser. The arms of Newcastle. On the Newcastle Advertiser of January 12, 1811.

(3045.) 13. 2. Another impression.

(3046.) 13. 3. Another.

(3047.) 14. Heading of the Newcastle Advertiser. Arms of Newcastle. On the Newcastle Advertiser of Sep. 16, 1813.

(3048.) 15. 1. Heading of the Durham Chronicle. Arms of the Bishoprick in the centre, and of the City in each corner. On the Durham Chronicle of April 28, 1827.

(3049.) 15. 2. Another impression.

View of Newcastle.

(3050.) 1. View of Newcastle. Used in the Newcastle Chronicle for a number of years, for containing an initial letter at the commencement of the Local News. Dated June 18, 1796.

(3051.) 2. Another impression. Dated March, 1797.

(3052.) 3. Another. Dated April 14, 1798.

(3053.) 4. Another. On a page on which four other impressions are mounted. From Mr. John Bell.

(3054.) 5. Another. *On white India paper.*

(3055.) 6. Another. *On parchment.*

(3056.) 7. Another. *On white satin.*

(3057.) 8. Another. *On yellow satin.*

It is said that upwards of two millions of impressions have been taken from this little cut, the details of which are still perfectly intelligible.

Figures of Britannia.

(3058.) 1. 1. Figure of Britannia. Used in the Chronicle at the same time as the preceding article, at the head of Foreign News. Dated 16 March, 1798.

(3059.) 1. 2. Another impression. Dated 1798.

(3060.) 1. 3. Another.

(3061.) 1. 4. Another. On a page on which seven other impressions are mounted. From Mr. John Bell.

(3062.) 1. 5. Another. *On white India paper.*

(3063.) 1. 6. Another. *On parchment.*

(3064.) 1. 7. Another. *On white satin.*

(3065.) 1. 8. Another. *On yellow satin.*

This cut is still extremely beautiful, although, like the former, it has given upwards of two millions of impressions.

(3066.) 2. 1. Figure of Britannia, with lion at the foot, left hand open.

(3067.) 2. 2. Another impression.

(3068.) 3. 1. Figure of Britannia, holding with the right hand a spear, on which is a cap of liberty, and with the left a pair of scales. Dated July 19, 1792.

(3069.) 3. 2. Another impression.

(3070.) 3. 3. Another.

(3071.) 4. 1. Figure of Britannia. Very similar to the last, but from a different block.

(3072.) 4. 2. Another impression.

(3073.) 4. 3. Another.

(3074.) 5. Figure of Britannia. Generally similar to the last, in a double square border.

(3075.) 6. 1. Figure of Britannia. Very similar to the last, but with a shaded background. Dated July, 1781.

(3076.) 6. 2. Another impression. Dated June 11, 1785.

(3077.) 6. 3. Another. On a page on which five other impressions are mounted. From Mr. John Bell.

Royal Arms.

(3078.) 1. 1. Royal Arms. Dated Sep. 22, 1792.

(3079.) 1. 2. Another impression. Dated June, 1793.

(3080.) 1. 3. Another. Dated 6 Dec. 1799.

(3081.) 1. 4. Another.

(3082.) 2. Royal Arms.

(3083.) 3. Royal Arms.

(3084.) 4. Royal Arms.

Stage Coaches and Packets.

(3085.) 1. 1. Stage Coach. Coachman alone outside. To the left.

(3086.) 1. 2. Another impression.

(3087.) 1. 3. Another.

(3088.) 1. 4. Another.

(3089.) 2. 1. Stage Coach. Coachman and guard outside. To the left.

(3090.) 2. 2. Another impression.

(3091.) 2. 3. Another.

(3092.) 3. 1. Stage Coach. Coachman, passengers, and guard outside. To the left.

(3093.) 3. 2. Another impression.

(3094.) 3. 3. Another.

(3095.) 4. Stage Coach. Coachman and passengers. To the right.

(3096.) 5. 1. Stage Coach. Coachman and passengers. To the right. Dated 12 April, 1827.

(3097.) 5. 2. Another impression.

(3098.) 6. Steam Packet. To the right.

(3099.) 7. 1. Steam Packet. To the left. Dated 14 March, 1825.

(3100.) 7. 2. Another impression.

(3101.) 8. Steam Packet. To the left.

SHIPS.

(3102.) 1. 1. A Ship. Dated 25 June, 1781.

(3103.) 1. 2. Another impression.

(3104.) 2. 1. A Ship. Dated 2 Oct. 1787.

(3105.) 2. 2. Another impression. Dated 19 April, 1799.

(3106.) 2. 3. Another. Dated Nov. 24, 1801.

(3107.) 2. 4. Another. Dated 4 April, 1803.

(3108.) 2. 5. Another. Dated Dec. 21, 1810.

(3109.) 3. 1. A Ship. In an oval border. Dated June 28, 1793.

(3110.) 3. 2. Another impression. Dated 29 March, 1796.

(3111.) 3. 3. Another. Dated 2 Feb. 1797.

(3112.) 3. 4. Another. Dated Dec. 5, 1799.

(3113.) 4. 1. A Ship. Dated March 11, 1819.

(3114.) 4. 2. Another impression. Dated 25 Dec. 1820.

(3115.) 5. A Ship.

(3116.) 6. A Ship.

(3117.) 7. A Ship.

(3118.) 8. A Ship.

(3119.) 9. A Ship.

Stallions and Bulls.

(3120.) 1. 1. Stallion. To the left. Dated 1812.

(3121.) 1. 2. Another impression.

(3122.) 2. 1. Stallion. Horse and Groom. To the right. Dated April 15, 1820.

(3123.) 2. 2. Another impression.

(3124.) 2. 3. Another.

(3125.) 2. 4. Another.

(3126.) 2. 5. Another.

(3127.) 3. 1. Stallion. Horse and groom. To the left.

(3128.) 3. 2. Another impression.

(3129.) 3. 3. Another.

(3130.) 4. 4. Another.

(3131.) 4. Stallion. Horse and groom. To the left.

(3132.) 5. 1. Bull. Dated May 12, 1821.

(3133.) 5. 2. Another impression.

Cock Fighting Advertisements.

(3134.) 1. Fighting Cocks.

(3135.) 2. 1. Fighting Cocks. Dated 6 April, 1779.

(3136.) 2. 2. Another impression. Dated April 19, 1779.

(3137.) 2. 3. Another. Dated 21 April, 1779.

(3138.) 2. 4. Another. Dated 8 May, 1780. On a page on which three other impressions are mounted. From Mr. John Bell.

(3139.) 3. 1. Fighting Cocks. Dated 9 April, 1779.

(3140.) 3. 2. Another impression.

(3141.) 4. Fighting Cocks.

(3142.) 5. Fighting Cocks.

(3143.) 6. 1. Fighting Cocks. Dated 1779.

(3144.) 6. 2. Another impression.

(3145.) 7. 1. Fighting Cocks. Dated 11 May, 1779.

(3146.) 7. 2. Another impression.

(3147.) 8. 1. Fighting Cocks.

(3148.) 8. 2. Another impression.

(3149.) 9. 1. Fighting Cocks. Dated 15 May, 1780.

(3150.) 9. 2. Another impression. Dated 15 April, 1782.

(3151.) 9. 3. Another.

(3152.) 10. Fighting Cocks.

(3153.) 11. 1. Fighting Cocks. Dated 22 May, 1780.

(3154.) 11. 2. Another impression. Dated Dec. 4, 1801.

(3155.) 12. 1. Fighting Cocks. Dated 20 Nov. 1792.

(3156.) 12. 2. Another impression. Dated 27 Jan. 1794.

(3157.) 12. 3. Another. Dated 13 April, 1795.

(3158.) 12. 4. Another. Dated 8 July, 1795.

(3159.) 12. 5. Another. Dated 25 Jan. 1796.

(3160.) 12. 6. Another. Dated 25 March, 1799. On a page with nine other impressions, four of which are dated 1808, 1808, 1809, and 1811, and five are without date. From Mr. John Bell.

(3161.) 13. 1. Fighting Cocks. Dated March 10, 1794.

(3162.) 13. 2. Another impression. Dated 6 April, 1795.

(3163.) 14. 1. Fighting Cocks. Dated 14 Dec. 1801.

(3164.) 14. 2. Another impression. Dated 18 Jan. 1802.

(3165.) 14. 3. Another. Dated 1 Feb. 1802.

(3166.) 15. Fighting Cocks. Dated 18 Jan. 1802.

(3167.) 16. 1. Fighting Cocks. Dated Dec. 30, 1803.

(3168.) 16. 2. Another impression. Dated Jan. 25, 1813.

(3169.) 16. 3. Another. Dated Jan. 10, 1820.

(3170.) 16. 4. Another. Dated April 1, 1822.

(3171.) 16. 5. Another. Dated July 14, 1823. On a page with five other impressions, four of which are dated 1823, 1824, 1824, 1824, and the fifth is undated. From Mr. John Bell.

(3172.) 17. Fighting Cocks.

(3173.) 18. 1. Fighting Cocks. Dated March 7, 1814.

(3174.) 18. 2. Another impression. Dated Jan. 31, 1820.

(3175.) 18. 3. Another. Dated April 8, 1822.

(3176.) 18. 4. Another. On a page on which three other impressions are mounted. From Mr. John Bell.

(3177.) 19. 1. Fighting Cocks. Dated June 20, 1814.

(3178.) 19. 2. Another impression. Dated May 11, 1815.

(3179.) 19. 3. Another. Dated 1815.

(3180.) 20. Fighting Cocks. Dated 24 June, 1816.

(3181.) 21. Fighting Cocks. Dated 26 Jan. 1824.

The early articles of the foregoing series may be considered some of Bewick's first productions, but Nos. 12, 13, 14, 16, 17, 18, 19, and 20, though extremely minute, are wonderfully spirited and clever.

"Lost, Stolen, or Strayed."

"There were several well-executed little cuts of a man on horseback at full gallop, with the devil sitting behind him, which was always put at the head of an advertisement of a 'Horse Lost, Stolen, or Strayed.'" Mr. John Bell.

(3182.) 1. 1. The Devil and Horseman. Dated 1779.

(3183.) 1. 2. Another impression.

(3184.) 2. 1. The Devil and Horseman. Dated May 10, 1785.

(3185.) 2. 2. Another impression. Dated June 8, 1793.

(3186.) 2. 3. Another. Dated Aug. 8, 1793.

(3187.) 2. 4. Another. Dated 24 July, 1795. On a page with two other undated impressions. From Mr. John Bell.

(3188.) 3. 1. The Devil and Horseman. Dated 1786.

(3189.) 3. 2. Another impression.

(3190.) 3. 3. Another.

(3191.) 4. The Devil and Horseman. Dated May 31, 1795.

(3192.) 5. The Devil and Horseman.

I possess the original Block, and, though not so clever as several of the others, an impression will convey some idea of their humour.

(3193.) 6. The Devil and Horseman.

(3194.) 7. A Dog. For an advertisement of "Dog Lost, Stolen, or Strayed."

VARIOUS.

(3195.) 1. 1. Figure of Justice, with a label inscribed "Advertiser."

(3196.) 1. 2. Another impression.

(3197.) 1. 3. Another.

(3198.) 1. 4. Another.

(3199.) 2. 1. An Angel blowing a Trumpet, with a label inscribed "Fama Volans." Dated Nov. 23, 1795.

(3200.) 2. 2. Another impression. Dated Dec. 9, 1795.

(3201.) 2. 3. Another.

(3202.) 3. 1. Figure of Mercury, the Sun shining behind him, with the steeple of St. Nicholas among clouds.

(3203.) 3. 2. Another impression.

(3204.) 3. 3. Another.

(3205.) 4. Figure of Mercury, with his rod in his right hand.

(3206.) 5. Figure of Mercury, with his rod in his left hand.

(3207.) 6. "Newcastle," between two cornucopias. For Home News. Dated Dec. 31, 1803.

(3208.) 7. A Shield, containing some initial letter, among foliage. At the commencement of Foreign News.

(3209.) 8. A trumpet, lyre, palm, etc. At the head of "Fashionable News."

(3210.) 9. 1. A pen and label inscribed "Post-script." At the head of the Latest News. Dated 1816.

(3211.) 9. 2. Another impression.

(3212.) 10. "Durham Chronicle," in a scroll.

(3213.) 11. "Literature," in a scroll. Used at the head of a column of literary advertisements.

(3214.) 12. Vignette of a man seated under a tree and smoking, the steeple of St. Nicholas in the distance. Used as a heading for a column of anecdotes, under the name of "Yorick's Budget."

(3215.) 13. Printers at work, in an oval border. For advertisements of the sales of printing-presses, etc.

(3216.) 14. Three broad lines. For advertisements of the sale of timber. From Mr. John Bell.

"Bewick himself told me that these black lines or blocks were the first things, as a device above advertisements, that he ever noticed in a newspaper." Mr. John Bell.

(3217.) 15. A Tree. For advertisements of trees for sale.

(3218.) 16. 1. A Tree. For similar purposes. Dated March 18, 1816.

(3219.) 16. 2. Another impression. Dated March 13, 1817.

(3220.) 17. A Tree. For similar purposes. Dated 1819.

(3221.) 18. A Shrub in a Flower-pot. For nurserymen's advertisements.

(3222.) 19. 1. A House. For advertisements of the sale or letting of dwelling houses.

(3223.) 19. 2. Another impression.

(3224.) 19. 3. Another.

(3225.) 20. A Porcelain Urn. Used for notices of crockery sales.

(3226.) 21. A Border, for an initial letter.

(3227.) 22. Another border.

(3228.) 23. Another.

(3229.) 24. Another.

[For other cuts used in newspapers, see the Divisions "Cuts for Societies and Companies," "Cuts for Exhibitions," "Racing Cuts," and "Tradesmen's Newspaper Cuts."]

BROADSIDES, CAROLS, SONGS, ETC.

(3230.) 1. A leaf, with cuts of nine animals.

Nearly as old as the engravings in the first edition of the Quadrupeds, of which they are mostly reversed copies. The animals represented are Hyena, Boar, Hippopotamus, Seal Fish, Racoon, Water Rat, Sea-Horse, Marmot, and Fallow Deer.

(3231.) 2. Another, with nine cuts.

Osteti Monkey, Beaver, Oppossums, Great Gibbon, Guib, Zebra, Porcupine, Monkey, and Baboon.

(3232.) 3. Another, with nine cuts.

Tiger, Goat, Bear, Ass, Mofloun, Wolf, Jackall, Panther, and Buffalo.

(3233.) 4. Another, with six cuts.

Deer, Elk, Guib, Kanguroo, Lion, and Giraffe.

(3234.) 5. Another, with seven cuts.

Crane, Deer, Ourang Outang, Elk, Grenadier, Dragoon, and Grenadier.

(3235.) 6. Another, with twenty-three cuts.

An Old Soldier, A Dagger, A Jack, A Ship, A stubborn Ass, A Basket of Flowers, The Sun, Bow and Arrows, A Sand Glass, A Zebra, A Palace, A Tree, A Bugle Horn, A Fan, A Fox, A Castle, A Church, A Griffin, A Cow grazing, A Boy riding on a Goat, An Urn, A Beggar, and The Ploughman.

(3236.) 7. Another, with nine cuts.

Bison [printed Boisn in error], Camel, Otter, Cow Grazing, Man and Sow, Ploughing, Elephant, Cat, and Lynx.

(3237.) 8. Another, with eleven cuts.

Angling, Horse in a Storm, Boy and Goat, Old Man and Youth, Old Soldier, Swan, Fowler, Otter, Ferret, Stag, and Guinea Pig.

(3238.) 9. Another, with thirty-three cuts.

Gamester, Tippler, Earl, Merry Andrew, Archer, Joiner, Milk Maid, Inn-Keeper, Queen, Usurer, Butcher, Ploughman, Robber, Sailor, Merchant, Beggar, Scold, King, Watchman, Huntsman, Youth, Kettle, Cannon, Tinker, Tree, Drum, Sandglass, Officer, Candle, Key, Reapers, Lanthorn, and Traveller. On this, which appears to be the most modern of the series, there is a water-mark, with the date 1809.

I understand that these were done as rewards for children. Many of the cuts are unquestionably by Thomas Bewick. A few of them were used as embellishments for songs, covers of copy-books, etc., and occur as such in the present collection.

[See the Division "Miscellaneous Cuts."]

(3239.) 10. A leaf containing nine vignettes.

They are—"Horse Racing." "Taking a Refreshment." "Barber's Shop." "Ploughing." "Monkeys drinking." "Man and Sow." "Sportsman loading his Gun." "A whimsical Race." "Card Playing." Several of them are used in various books noticed in this Catalogue. Each is enclosed in a line border.

(3240.) 11. A leaf, with rough proofs of four woodcuts.

The Squire, in a border. Tossing in a Blanket, in a border. Horse and Groom. Consulting the Doctor, in a border.

(3241.) 12. 1. "A New Year's Gift for the Sunday Scholars Belonging to All Saints Parish; Being a Collection of Scripture Precepts, for the Instruction of the Young and Ignorant."

A long list of texts, embellished with the beautiful cut of Our Lord Blessing Little Children. "Of Such is the Kingdom of God." [See No. (21.).]

(3242.) 12. 2. Another impression. From Mr. Sykes's Collection.

(3243.) 12. 3. Another. From the same.

(3244.) 13. 1. "Life-Boat." "North Shields: Printed by T. Appleby."

An account of the Northumberland Life-Boat, with a fine large cut representing the crew of a life-boat rescuing a drowning man and woman; a ship foundering in the distance.

(3245.) 13. 2. Another impression.

(3246.) 13. 3. Another.

On a receipt, on account of some ship, "towards the Support of the Fund of the said Boat." "Appleby, Printer."

(3247.) 13. 4. Another. The cut only.

(3248.) 13. 5. Another. The cut only.

(3249.) 14. Wood's Frame for Colliery Accidents: from the Newcastle Chronicle.

Figure of the Frame.

"I am almost certain that William Wood's cut for colliery accidents was engraved by Bewick, for they were old and particular friends." Mr. W. Garret.

(3250.) 15. "Naval Monument, to Perpetuate the Glorious Victories of the British Navy."

Proposal for its erection. At the head a crown and anchor.

(3251.) 16. "Britannia Steam Vessel. South Shields, October 21, 1823." "Preston & Heaton, Printers, Newcastle."

A steam-vessel at the head. At the back "Mr. Garret."

(3252.) 17. Sloop-rigged Vessel to be Sold, called the Thornley. Oct. 18, 1793.

At the head three ships, each in a small oval border.

(3253.) 18. 1. Stallion Placard.

With figures of horse and groom.

(3254.) 18. 2. Another impression. Dated March 1815.

(3255.) 19. Stallion Placard.

With figures of horse and groom.
[See among the "Miscellaneous Cuts."]

(3256.) 20. "Mad Dogs."

With an admirable cut at the head of an Old English Hound, of which I possess the original Block.

(3257.) 21. "The Family Accommodation Mangle. Sole Manufacturer, John Dobson, Upholsterer, Mosley-Street, Newcastle upon Tyne." "Printed at the Shakespeare Press, by E. Humble and Son, Newcastle."

With a figure of the machine at the head.

(3258.) 22. "Superior Writing Ink." "Mitchell, Printer, Newcastle."

With crest of a hand holding a pen, over which is "Mitchell." Query if by Bewick.

(3259.) 23. "The Conjurors and Brand." "Newcastle upon Tyne: Printed by Matthew Brown, in the Fleshmarket."

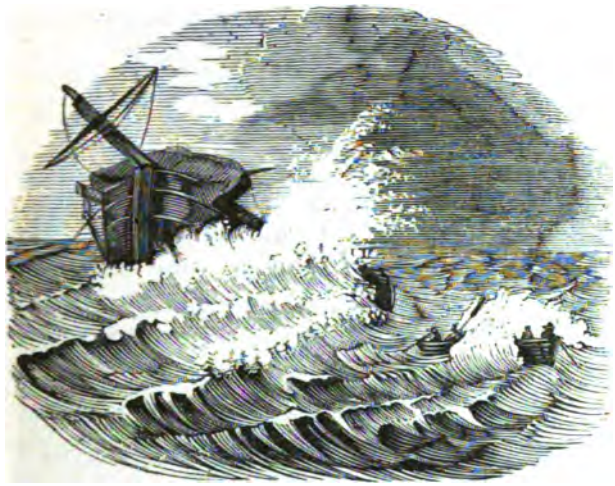
A political *jeu d'esprit*. At the head is a figure of an angel blowing a trumpet.

(3260.) 24. "Melancholy Shipwreck." Loss of the ship Newry. Notice of Subscription for the survivors. "Newcastle 29th April, 1830." "W., E., & H., Mitchell, Printers, Newcastle."

Cut of ships at sea at the head.

(3261.) 25. "A full and Horrifying Account of a most dreadful Shipwreck." "Stephenson, Printer."

At the head is the engraving of a shipwreck, of which I possess the original Block. An impression is annexed.



(3262.) 26. "The awful Visitation of Four Dreadful Monsters." "Fordyce, Printer, 29, Sandhill."

With cut of the devil at the head. The original Block is in my possession, but I do not think that the present volume would be much ornamented by an impression of it.

(3263.) 27. 1. Advertisement of "The Black Garland." "W. Fordyce, Printer, Newcastle."

With the same cut at the head.

(3264.) 27. 2. Another impression.

(3265.) 28. "The Affecting Narrative of Henry Martin." "T. Kay, Printer, Newcastle."

With a ship at the head.

(3266.) 29. "A particular account of a droll, comical, and Curious Wedding." "Re-Printed for F. Cowper, by W. Stephenson."

With cuts at the head of a man wearing a long wig, and of a woman with a mop and bucket.

(3267.) 30. "Martin's Wonderful Prophecies." "Printed by J. Marshall, Newcastle."

With three figures in a square border at the head, of which I have the original Block.

(3268.) 31. 1. "Horrid Deed." Dated "Nov. 29th, 1799." "Newcastle upon Tyne: Printed by S. Hodgson."

At the head is a view of an execution.

(3269.) 31. 2. Another impression of the cut.

(3270.) 32. "An Account of the life, trial, and execution of John Smith Who was executed at Lincoln, On Monday April 5th, 1824." "J. Appleton, Printer, Stockton."

With view of an execution at the head.

(3271.) 33. "Particulars of the Trial, &c. of Timothy Brammer, and Thomas Strong, etc." "Appleton, Printer, Stockton."

With the same cut.

(3272.) 34. 1. "Fatal Effects of Jealousy, Exemplified In the consequences which happened on the Trial, Condemnation, and Execution of Mr. Vandyke." "Printed for A. Diamond."

With cut of a man carrying a chest on his shoulders.

(3273.) 34. 2. Another copy.

(3274.) 35. "A Particular Account of a most Barbarous Murder, Committed on the Body of Mary Clark, February 8th, 1822." "Re-printed by J. Appleton, Stockton."

With a copy of the cut of "The Habit of An Englishman." See No. (150.).

(3275.) 36. "Lamentation of Jane Jamieson." "Stephenson, Printer, Gateshead."

With cut of a woman seated at a table.

(3276.) 37. "Lamentation of Jane Jamieson," etc.

With cut of a woman carrying a basket on her head.

(3277.) 38. "Full and particular Account of the Shocking and Awful Death of Twelve Young Women, Dec. 18, 1827." "Printed for Jones, by Fordyce, Newcastle."

With view of a house, of which I have the original Block.

(3278.) 39. "A full and particular Account of the wonderful escape of 9 Female Convicts From Limerick Goal," 23 May, 1830. "Stephenson, Printer, Gateshead."

With small view of Newcastle Castle.

(3279.) 40. "An Account of an awful and Afflicting Event," at Portsmouth, 14 Sep. 1825. "W. Stephenson, Printer, Gateshead."

With river scene and church in the distance.

(3280.) 41. 1. "The Birth and Life of Our Blessed Lord & Saviour Jesus Christ. A Christmas Carol." "J. Marshall, Printer, Newcastle."

With cut of the Nativity, the original Block of which is in my possession.

(3281.) 41. 2. Another impression. Dated in MS. 2 Dec. 1816.

(3282.) 42. 1. "Carols for Christmas Holidays. Being very necessary and proper to be had in all Christian Families." "J. Marshall, Printer, Newcastle."

With cut of the Nativity between two figures, the original Block of one of which is in my possession. (Four carols.)

(3283.) 42. 2. Another impression.

(3284.) 42. 3. Another.

(3285.) 42. 4. Another. In a border.

(3286.) 42. 5. Another. In a border.

(3287.) 43. 1. "The Newgate Street Petition to Mr. Mayor." "Marshall, Printer, Newcastle." From Mr. John Bell.

At the head is a facsimile of an old woodcut, said to be by Thomas Bewick, of which I possess the original Block.

(3288.) 43. 2. Another impression. From the same.

(3289.) 43. 3. Another. From the same.

(3290.) 44. "The Corn-Factor's Dream. A True Story." "Newcastle: Printed for the Author, by H. Watson." Dated in MS. 1817.

With a portrait, in an oval, at the head.

(3291.) 45. "Elton Harriers, A New Song." "J. Appleton, Printer, Stockton."

With a hunting cut at the head, said to be by Thomas Bewick.

(3292.) 46. "The Walking Match on Newcastle Race Ground; A New Song." "Marshall, Printer, Newcastle."

At the head is the cut of a man walking.

(3293.) 47. A series of thirty-six songs, printed in double columns, with a large and in general very beautiful cut at the head. They comprise—

1. The Reel o' Bogie. With cut of the Piper at p. 135 of the 'Scottish Minstrel, No. (143.).
2. The Gardener, or the Lad for the Lasses.
3. The Battle of Sherra-muir. Another copy.
4. Mrs. Flinn, and the Bold Dragoon.
5. Robinson Crusoe.
6. The Reel of Tullochgorum.
8. The Bay of Biscay, O. Another copy.
9. The Farmer.
10. Up in the Morning Early.
11. Auld Langsyne.
12. The Wawking of the Fauld.
13. Sung by Mr. Matthews.
14. The Milkmaid.
15. Rural Content, or the Muirland Farmer.
16. Bartholomew Fair. This has a copy of Hogarth's 'Enraged Musician.'
17. The Desponding Negro.
18. The Sodger's Return.
19. The Birks of Invermay. With the cut which occurs at p. 26 of Crosby's 'Caledonian Musical Repository,' No. (144.), and which was copied, as it appears, by Bewick from an engraving designed by Stothard, in Ritson's 'Scottish Songs,' vol. i. p. 1. Lond. 1794.
20. Farewell to Lochaber.
21. Willie Brew'd a Peck o' Maut. Another copy.
22. Young Strephon. With the cut of the Nest at p.

73 of the 'Scottish Minstrel,' No. (143.).
23. The Beggar Girl.
24. Bannocks o' Barley Meal.
25. The Wayward Wife.
26. Ye Mariners of England.
27. Donald of Dundee.
28. Blue-eyed Mary. This has Bewick's frontispiece to the edition of the 'Vicar of Wakefield,' No. (258.).
29. Lovely Nan.
30. Tortoise-shell Tom Cat.
31. Auld Robin Gray.
32. Lunnen is the Devil.
33. The High-Mettled Racer.
34. Jessie, the Flower o' Dumblane.
35. Be a good Boy and take care of Yourself.
36. The Soldier's Alphabet.

(3294.) 48. A large broadside of Songs, showing the last uses to which some of Bewick's Cuts have been applied. "Printed at John Ross's Steam Machine, Royal Arcade, Newcastle."

Purchased at the place in 1852. The cuts are Boy and Dog, and Witches riding on Broomsticks, and three not by Bewick.

THE CHILLINGHAM WILD BULL.

In our progress along the Bewick gallery I have at length conducted my reader through the Illustrations of Books and Pamphlets, and the numerous Divisions of Cuts executed both for private purposes and for the various requirements of business and amusement. A large class of Miscellaneous Cuts yet remains for our examination, comprising many of very diversified character, among which are some of his most valued and interesting productions.

The work which by right claims among these the first place of honour is the engraving of the Chillingham Bull, considered by Thomas Bewick to be his masterpiece; and I am very happy to be able to furnish a far more minute account of the early history of this famous Cut than any which has hitherto been committed to the press.

The Chillingham Bull was engraved in the year 1789, at the request and by the direction of Marmaduke Tunstall, Esq., of Wycliffe, near Greta Bridge. It had in the first instance an ornamental border, and

measures with it 9½ inches by 7¼. Its many and great excellencies have been the theme of all writers on the subject of wood-engraving in England, and more than justify the admiration of the Bewick Collector. "The grass and the foliage of the trees," says Mr. Chatto, "are most beautifully expressed; but there is a want of variety in the more distant trees, and the bark of that in the foreground is too rough. . . . The style in which the bull is engraved is admirably adapted to express the texture of the short white hair of the animal; the dewlap, however, is not well represented; it appears to be stiff instead of flaccid and pendulous, and the lines intended for the hairs on its margin are too wiry." This, it must be admitted, is rather hypercritical, and by far the most unfavourable sentence that could be quoted, but is valuable as such, and satisfactory as proceeding from a most able but most unsparing and fastidious judge.

Several states of the engraving occur, in each of which, as it will be seen, my Collection is superlatively rich. My first example may, without injustice, be said to be the finest known, and of really historical importance. Many of my readers may remember it, as—the admired of all admirers, and surrounded by a splendid assemblage of other works by the same artist—it occupied the middle of a large frame, in the Woodcut Gallery in the Great Exhibition of 1862. Before I obtained it, it was in the possession of the late Mr. John Bell, of Gateshead, and in a MS. note appended to it that gentleman thus records its pedigree:—

"Mr. Tunstall, of Wycliffe, for whom the cut of the Chillingham Bull was done, had given Bewick an invitation that, when the cut was finished, he was to come over to Wycliffe and spend a day or two, bringing some impressions with him. The cut was finished in the middle of a week, and the next day Bewick took it to Hodgson's shop, in Union Street, to have some impressions taken off; but the presses were then engaged with the newspaper (the 'Newcastle Chronicle'), and they could not do them. It was laid into the shop desk until the Saturday afternoon, when he came again, and, with my father, went to the printing-office, then at the foot of an entry on the West Side of the Groat Market. My father having a very fine small skin of vellum, which he had got for a plan, but which had not been used, he would try how the impressions would look on it, and took it with him to the printing-office, where it was divided into four, and four impressions taken off, which were all of them as good as possible; but my father, as he had found the vellum, picked that which he thought the best, which is that I have. The other three were given to Mrs. Hodgson, Mrs. Beilby, and Mr. Bewick to take to Mr. Tunstall. There were also some few impressions taken off on paper, a strong but coarse sort of wove paper, but I could never learn how they were distributed, as Bewick took most of them with him the following day to Mr. Tunstall. When the printing of these impressions was finished, the cut was cleaned off and brought from the press-room to Mr. Bewick, who laid it upon the office-window as the safest place; but on Monday morning, when the office was opened, the cut was found split in two from the heat of the sun, the window facing the south-west. Putting the wet cut upon the window was altogether the act of Mr. Bewick, or there would have been some misunderstanding about it, which there was not. Jn°. Bell."

This, which, it is important to add, was written in the year 1850, is by far the most particular account of the occurrence which has yet been published, and

furnishes, in connection with some letters which will be quoted presently, a clear explanation of the various states in which the woodcut appears.

A great difference of opinion has existed with respect to the exact number of the impressions which were taken off during the Saturday, especially of those on parchment or vellum. In his Memoir, Bewick is silent on the subject. Mr. Atkinson, however, who may be considered to have obtained his information from him, says:—

> "The first impressions taken from this block were four on thin vellum and a few on paper before he affixed his name. One of these four Bewick kept himself; Mr. John Bell got one; Mr. Beilby one, which was sold in London for £20; and the late Mr. Solomon Hodgson another, which was sold to Earl Spencer." Atkinson's Sketch of T. Bewick, p. 7.

Mr. Chatto tells us,—

> "When only a few impressions of the Chillingham Bull had been taken, and before he had added his name, the block split. The pressmen, it is said, got tipsy over their work, and left the block lying on the window-sill exposed to the rays of the sun, which caused it to warp and split. About six impressions were taken on thin vellum before the accident occurred." Hist. of Wood Engraving, p. 570.

In the proof of that portion of his work which refers to Bewick, which was given by Mr. Chatto to Mr. John Bell, and is now in my possession, the latter has written on the margin "Not the fact," and, in reference to the impressions being "about six," he adds "Only four."

It is certain, however, that this statement of Mr. Bell

is erroneous. My own collection will be found to contain three impressions on fine parchment, with the border and without the name. Lord Spencer has another, and I have seen two copies in private hands. To add to the confusion, Mr. John Bell himself, in a very interesting letter to Mr. Chatto, dated High Street, Gateshead, May 20, 1840, ten years previous to the date of his note already given,—which, with Mr. Chatto's reply, in the autograph of each of the writers, is now in my possession,—again and again asserts that six impressions were taken, and that they were on parchment and not on vellum. He says:—

"I have a collection of woodcut impressions in which there are many curious specimens of Bewick's work; among others, the best impression of the six which were taken from Bewick's large cut of the Chillingham Bull on *parchment*, not vellum, as is published to the world. By the bye, the writer of the account of this cut in line 13 page 570 of the Treatise on Wood-engraving is incorrect in saying that 'the pressmen got tipsy over their work,' as at the hour when the impressions were printed most of the men of the office had left. You, I dare say, well know the delays which take place with job-work in an office where a newspaper is printed. Bewick brought the cut to my father, in Hodgson's shop, on a Friday, to have some impressions taken off. My father conducted the concerns of the 'Chronicle' Newspaper, which was published in the afternoon of that day. The presses and the people were all engaged with the paper, and as it was clean it was laid for that day into his desk. On Saturday afternoon Bewick called, as he was going to Wycliffe on the Sunday, and my father mentioning some fine *parchment* which he had that day received from London to make some plans of estates on, he being also a land-surveyor, it was got out and a skin cut into six pieces; and he,

Bewick, and Hodgson, went to the printing-office, where the six impressions, afterwards said to be on vellum, were printed off, together with the same number on paper. My father picked out what he conceived the best impression, for having found the parchment, and Bewick and Hodgson each took one; and, on Bewick taking the remaining three to his workshop, Beilby, by taking another, reduced the parchment copies to two for Mr. Tunstall, which, with about half-a-dozen impressions on paper, Bewick took with him next morning to Wycliffe. When the impressions were taken off, Hodgson, from the size of the cut, wanted to know where it was to be put until Monday, when the quantity wanted was to be printed. Bewick, taking the cut, laid it upon the stone imposing-table, and the parties left the office. On Monday morning, when the office was opened, the cut was found to have split, the sun for the most part of Sunday having acted upon it through the window. Had it not been altogether in Bewick's hands in placing it where it was, there is not the least doubt but he would have made Hodgson answerable for it. Of the four parchment impressions mentioned as being kept in Newcastle, Bewick, after the dissolution of partnership with Beilby, sold his. Mrs. Hodgson, I believe, gave that which her late husband got to some friend of his. Mrs. Beilby sold her late husband's, through the medium of a third person, to the late Earl Spencer, for a large sum of money. This will be that noticed at line 18, page 570, but I have been told that the sum was more than what is mentioned there, even as much as fifty pounds!"

To this Mr. Chatto replied in a letter, bearing date London, 23rd May, 1840. After some remarks on other matters, he proceeds:—

"I must now be permitted to make a few observations on your account of the printing of Bewick's famous Chillingham Bull, and I think that after reading them you will scarcely entertain a doubt of there having been more than *six* impressions taken

on parchment. I have first to observe that you do not fairly quote what is stated about 'the pressmen getting tipsy over their work,' at page 570 of the Treatise. In writing that identical passage I was particularly guarded, in order that what I stated might not be supposed as proceeding from my own knowledge; and, on referring to the page, you will find that I merely mentioned the circumstance as a report. My words are 'it is said.' I am, however, strongly inclined to believe that the report was correct, and that there are circumstances connected with the taking of an additional number of parchment or vellum impressions, which in all probability your father neither heard of nor suspected. At present, be it sufficient for me to state that I had my information from Charlton Nesbit, Bewick's apprentice, and that I saw in his possession an impression of the Bull on parchment, which he obtained from a person in Newcastle previous to 1799. Another impression on thin parchment, not on *vellum*, as I have incorrectly stated, has been in my possession for the last eight years. Both these impressions bear the undeniable tokens of having been taken when the block was in its *perfect* state; they have the *border*, and not the slightest indication of the *crack*. Now I am firmly convinced that neither of these two impressions formed part of the six taken for Bewick in the presence of your father on the *Saturday;* therefore, as the block was discovered cracked on the Monday, they must have been taken at some intermediate time. My own copy formerly belonged to the late Thos. Stothard, R.A.; from whom he obtained it I have not been able to learn. I have heard of a *third additional* impression on parchment in London, but, as I have not seen it, I cannot say whether it was taken before the block was injured or not. In concluding this subject, I have further to observe that Nesbit told me that the person from whom he obtained his parchment impression had more than one left."

Notwithstanding Mr. Chatto's assumption of complete accuracy, and his self-satisfaction at having de-

molished his critic, it is perfectly clear that his argument is fallacious from his ignorance or forgetfulness of what really constitutes *the first state* of the cut. What he describes is the second state. Mr. Bell makes this evident in his rejoinder, dated "High Street, Gateshead, June 27, 1840." He says:—

"Reverting to Bewick's Chillingham Bull, the half-dozen impressions on fine parchment I mentioned in my letter are *without his name*, which he added at the left-hand corner of the cut, 'T. Bewick, Newcastle, 1789,' during an attempt of his own to close the crack *after he got it back from the* printing-office. He succeeded so far in closing it that he took it back to the printing-office to have it printed, and was *able to print some impressions without any mark of the crack;* but it soon, either by bad management or otherwise, got hove up on the edge of one side of the crack, which made a line along the side of the Bull, from below its eye to the tail, blacker on the under side than the part immediately above on the same line. When this did not succeed, he took the cut back to the shop, where it lay for many years, until Wilson, the whitesmith, undertook to screw it together and back it with iron. In this he succeeded, but was obliged to leave out the border, and all the impressions after it was in his hands are without it. I have made inquiries amongst the old printers and find that Jack Simpson, the pressman in the Chronicle office at the time of Bewick beginning to print the Quadrupeds, from having succeeded in pleasing Bewick in the manner he worked off the cuts of that work, got quite a large man, and when he chose has come on a Sunday to work at press, when he either wanted to work up lost time or otherwise, and Hannah, the housemaid at Hodgson's, who took in the keys each evening, and he were very thick, when he might have gone to the office and worked off as many as he liked. If he did do so or not is now lost, for every one of them then living and merry are gone."

It would appear, therefore, to be tolerably certain that six impressions on parchment and the same number on paper were all that were taken, with Bewick's knowledge, on the Saturday before the block was injured, but that Simpson may have clandestinely taken some other impressions on the Sunday, and that to his unauthorized use of the cut the lamentable injury may possibly be attributable. Allowing, however, that Simpson had the power, I do not believe that he exercised it in this particular instance. The parchment impressions referred to by Mr. Chatto are known to bear the name of the artist, and were accordingly taken after the first attempt at reparation, and not on the Sunday when the cut was at the office. And I very much doubt whether more than *six* impressions *on parchment, with the border, and really without the name*, can be found to exist. I say "*really* without the name," as I discovered several years ago an impression on paper from which an endeavour had been made to obliterated the name by means of a thick coat of printers' ink. The same fraud may, of course, be attempted on a parchment impression.

Whether Bewick carried a parchment impression to Mr. Tunstall seems very doubtful. Possibly my second and third impressions are two of the three which he retained. It is, however, probable that he gave that gentleman all the impressions taken on paper, and that none found their way to any other quarter. I am not aware of the existence of a single impression on paper taken from the block before the addition of the name.

(3295.) 1. The Chillingham Wild Bull. *On fine parchment. With the border. Without the engraver's name, and without the printed title at the foot.* From Mr. John Bell. (See the previous Introduction.) This is known as the first state.

(3296.) 2. Another impression. *On fine parchment.* Similar to the former article. Obtained many years ago from Miss Bewick.

(3297.) 3. Another. *On fine parchment.* Similar to the two former articles. From Miss Bewick.

These impressions present no indication of the unhappy accident already described. Each of them is a most beautiful work of art, with the border, without the engraver's name, and without the printed title at the foot. I have never known an impression for public sale.

(3298.) 4. Another impression. *On yellow China paper.*

This is in the second state, and is the only impression of this state on China paper that I have ever heard of. In the left corner of the foreground is "T Bewick Newcastle 1789" The "T" and "B" are united in a monogram—a favourite practice, as we have often noticed, of the artist. It formerly possessed the border, of which it is remembered to have been deprived to accommodate it to the dimensions of a lady's album.

(3299.) 5. Another impression. *On paper. In the second state. With the border, name, and title.* Under the cut is printed "The Wild Bull, of the Ancient Caledonian Breed, now in the Park at Chillingham-Castle, Northumberland. 1789."

Obtained from Mr. Thomas Bell. Impressions of this kind, when occurring for sale, usually fetch from three to five guineas, and the price is gradually increasing.

(3300.) 6. Another impression. *On paper. In the second state. With the border, name, and title.*

Similar to the former. Obtained from Mr. William Garret, who

says of it, "A very fine impression, and, upon the whole, in good condition when compared with most of the copies that have passed through my hands."

(3301.) 7. Another impression. *On paper. In the second state. With the border, name, and title.*

Similar to the former.

In all the foregoing no trace of the injury to the block is visible.

(3302.) 8. Another impression. *On paper.*

This bears unhappy evidence that the attempt at reparation was unsuccessful, and that the block is incurably split in all directions. It is without the border and the title, and has been spaced out by Bewick with a black-lead pencil, into squares, for re-engraving. It was obtained from Mr. W. Garret, who says, "The impression of the Bull which I have just sent you is a curious and valuable one, for when the block was cracked, Bewick despaired of its ever being repaired, and therefore set to work and squared out an impression, the one sent, for a new block, should he not succeed in clamping it together." The impressions, however, bear evidence immediately and ever afterwards of the unfortunate accident which the block had sustained.

(3303.) 9. Another impression. *On paper.*

This is similar in all respects to the last, except that it has not been spaced for re-engraving. It is evident, however, that each of these two rough impressions was taken for no other purpose than the reproduction of the cut on another block.

Obtained from Miss Bewick.

(3304.) 10. Another impression. *On white India paper.*

This is the third and present state, in which impressions are still occasionally taken. The cracks are very conspicuous. It has simply a double line border, and below the cut is printed "The Wild Bull, of the Ancient Caledonian Breed, now in the Park at Chillingham-Castle, Northumberland."

Obtained from Miss Bewick.

(3305.) 11. Another impression. *On white India paper.*

Exactly similar to the last. Obtained from Miss Bewick.

(3306.) 12. Another impression. *On white India paper.*

Exactly similar to the last. Obtained from Mr. J. G. Bell.

No certain rule can be given as to the price of impressions in this state. It has hitherto ranged from twenty to twenty-five shillings (one, indeed, has been sold for three guineas), but the increasing avidity with which genuine impressions are sought for has necessarily a tendency to make still higher prices common. The same remark may be made of every price-quotation in the present catalogue.

The collector of the works of Bewick should be earnestly cautioned against a number of engravings falsely represented by their vendors to be impressions of this famous Block. It is true that these can deceive none who have seen genuine specimens, but they serve the purpose of imposing on the ignorant. One of them, I am assured, was produced some years ago expressly in order to meet the constantly occurring demand, which it was manifestly impossible to supply. The cut of the Wild Bull in Richardson's Table Book, vol. vi. page 15, has also, when printed without the letter-press, been often exhibited as the genuine engraving. In this very indifferent specimen of the artist's skill, the animal is represented with its fore legs close to each other, without the tree on the left and without the name, with a few bad lines of foreground, and some unmeaning foliage in the rear. A friend has presented me with a set of impressions on paper, India paper, parchment, fine vellum, and white satin. Very large sums have been given for such worthless counterfeits, and I am doing the collector a service, for which he may have too great a reason to thank me, by softly whispering to him before he purchases—*Caveto !*

BEWICK'S LITHOGRAPH.

(3307.) "THE CADGER'S TROT." A LITHOGRAPH. "Sketched by T B at Edinburgh 21 Augt 1823" [reversed, and the T B in a monogram]. In the left corner is "Robertson & Ballantine's Lithog^y Edin^r."

This is Bewick's solitary specimen of lithography, and represents "the long plunging pace" of a cadger's horse.

A Newcastle gentleman furnished me many years ago with the following account:—

"In 1823 Bewick did his only specimen of lithography, a sketch to illustrate the long plunging pace of a horse, called the 'Cadger's Trot.' It was done for Ballantyne, of Edinburgh. When visiting Robertson's printing-office at that place, Bewick saw one of the men working at a lithographic stone, making what he thought a fine horse. Bewick told him that a horse at any speed could not throw its fore-feet forward beyond its nose, and took up the drawing pencil and gave him a sketch of a man on horseback, with which the printer was so delighted that he wanted to preserve it on the stone. Bewick, however, declined, and had it rubbed off after taking a few impressions."

Mr. John Bell, from whom my impression was obtained, writes as follows:—

"When Bewick and his eldest daughter went down to Edinburgh, Ballantyne and some others invited him to breakfast, during which a stone was brought, and he was induced to sketch the Man and Horse, to which he added his favourite man hanging on a gibbet in the distance. There were not above twenty-five or so impressions taken, which were divided amongst the company present, he getting his share, one of which he brought to me on the Sunday morning after he returned home, and related the circumstances about it. I told Mr. G. C. Atkinson these particulars, which I expect he published in his Memoir of him."

Mr. Atkinson says:—

"The only specimen of lithography by Bewick is a sketch he made in Edinburgh for Ballantyne and Robertson, in 1823, to illustrate the long plunging pace of a horse, sometimes called Cadger's Trot. It is a highly spirited thing." Atkinson's Sketch of T. Bewick, p. 15.

These remarks were written by Mr. Atkinson with the present impression lying before him. It was lent by Mr. Bell to him, as appears from a memorandum of the former in my possession, on the 7th of June, and returned on the 15th of September, 1830.

Bewick's own account of the matter, though less minute and interesting than that already given, does not essentially vary from its details. He says:—

"I have almost forgotten to name my being introduced to Messrs. Ballantyne and Robertson, lithographic printers. Whilst I was in their office, the latter pressed me to make a sketch on the stone for him. I was then preparing to leave Edinburgh, and the only time left me was so short that I was obliged to draw

this sketch before breakfast the next morning, and the proofs were taken from it on the same day. In doing this, though very slight, I could see what that manner of making prints was capable of. I left Edinburgh on the 23rd August, 1823." Bewick's Memoir, pp. 232, 233.

MISCELLANEOUS CUTS.

Views.

(3308.) 1. 1. Cherry Burn, the Birthplace of Bewick. "Drawn by John Bewick. 1781" An engraver's proof. First state. *On white India paper.*

This belonged to Bewick himself, who has written at the foot of it, "Cherry Burn House—unfinished proof, 1819." From Mr. John Bell.

(3309.) 1. 2. Another impression. *On yellow China paper.* From Mr. W. Garret.

(3310.) 1. 3. Another impression. Second state. *On paper.*

With various minute additions, especially in the foreground at the left corner, where many of the black patches are removed and delicate herbage is introduced. From Miss Jane Bewick.

(3311.) 1. 4. Another impression. *On paper.* Similar to the last.

(3312.) 1. 5. Another impression. *On paper.* Third state. The finished state of the engraving.

It differs from the two last in the reduced height of the tree before the cottage. In the former states the roof and side of the

cottage were almost concealed, in the present they are distinctly represented. Below the cut is printed "Cherry Burn. Birthplace of Thomas Bewick."

(3313.) 1. 6. Another similar impression. *On paper.*

On the right-hand corner is written "From William Bewick, Cherry Burn, August 5th, 1852." It was given to me by him on the day named.

(3314.) 1. 7. Another.

(3315.) 1. 8. Another.

(3316.) 1. 9. Another.

(3317.) 1. 10. Another. The Frontispiece to Bewick's Memoir, 1862.

(3318.) 2. "A View of the Exchange from the Sandhill." "Printed for & Sold by Beilby & Bewick Engravers Newcastle." Copperplate.

It also ornamented the head of "The Newcastle Almanack for the year 1786." See No. (28.).

(3319.) 3. 1. The Old Exchange, Newcastle. *On white India paper.*

(3320.) 3. 2. Another impression. *On pink India paper.*

This, which is a copy on wood of the previous article, is introduced below the portrait of Bewick by Charlton Nesbit. See among the "Portraits."

(3321.) 4. View of the Turf Hotel, Newcastle. *On white India paper.* From the original Block in my possession, an impression of which is given at page 380.

(3322.) 5. View of the Turf Hotel, Newcastle. In a single line border. *On white India paper.* From the original Block in my possession.

(3323.) 6. Ruins, near Newcastle, with the steeple

of St. Nicholas in the distance, *On white India paper.* From the original Block in my possession.

I am in great doubt of the authenticity of this cut, but add an impression that the reader may exercise his own judgment.

(3324.) 7. View of some manufactory, with a tall chimney. *On white India paper.* From the original Block in my possession.

Perhaps done for the head of an invoice.

(3325.) 8. Large cut of an Oak, with the Tyne and Newcastle in the distance. *On white India paper.*

I am indebted for the loan of this exquisite cut to the kindness of the Rev. John F. Bigge, Vicar of Stamfordham, Northumberland. An impression is given at page 444.

(3326.) 9. The Lunatic Asylum, Newcastle. Large cut. *Proof on paper.*

"The Lunatic Asylum was engraved by Bewick; indeed, at the time it was done, there was no other that could have executed it. It is very scarce, and few collectors have an impression of it. Where the block is now I know not." Mr. W. Garret.

(3327.) 10. 1. Hunmanby Church. Rev. Archdeacon Wrangham's. *Proof on paper.*

(3328.) 10. 2. Another impression.

(3329.) 10. 3. Another.

(3330.) 11. 1. Ryton Church. Rev. Dr. Thorp's. A copperplate. "Charles Thorp, B.D. Rector. 1822. T. Bewick & Son Sculpt." *Proof on paper.*

(3331.) 11. 2. Another impression. *On a card.* From Mr. W. Garret.

(3332.) 11. 3. Another. *On white India paper.*

(3333.) 11. 4. Another. *On white India paper.* Before the letters.

(3334.) 12. 1. The Deanery at Darlington. *On white India paper.*

(3335.) 12. 2. Another impression. *On vellum.*

(3336.) 12. 3. Another. *On vellum.* From Mr. J. G. Bell.

(3337.) 12. 4. Another. *On white satin.* From the same.

(3338.) 12. 5. Another. *On yellow satin.* From the same.

(3339.) 13. The Birthplace of Burns. *On paper.*

"This was engraved for John Mitchell, printer, Newcastle, by Thomas Bewick, somewhere about 1808 or 9." Mr. W. Garret.

(3340.) 14. 1. Hilton Castle. *Proof on paper.*

(3341.) 14. 2. Another impression. *On white India paper.* From the original Block in my possession.

Not that in No. (485.).

(3342.) 15. Bywell Bay, on the Tyne. Copper-plate. *On white India paper.* From Miss Bewick.

At the foot is written "Proof. R. E. Bewick del: & sculps:" apparently in the autograph of Thomas Bewick.

(3343.) 16. A Church with two Spires. *On paper.*

A large square woodcut, in a double line border.

(3344.) 17. 1. View of Cottages, with a Post-chaise and Horses in front. Below are the figures "49."

I am informed that this was done about the year 1814, for Mozley, of Derby, to ornament the covers of copy-books. The number was merely for the sake of reference.

(3345.) 17. 2. Another impression.

(3346.) 18. Distant View of Cottages, from the road, on a bleak hill-side. *On paper.*

ANIMALS.

LARGE WOODCUTS OF ANIMALS.

(3347.) 1. 1. A Lion. With elevated tail. Head to the right. *Proof on paper.*

(3348.) 1. 2. Another impression. *Proof on paper.*

This, together with Nos. 5, 7, and 9, was done in 1799 for Mr. Pidcock, the owner of a travelling menagerie then in Newcastle. Before they were used by him a few impressions from each block were taken off on drawing paper. Mr. G. C. Atkinson says that "Bewick had 150 impressions of the Lion, 200 of the Tiger, 250 of the Elephant, and 150 of the Zebra, struck off before the blocks were put into Mr. Pidcock's hands." (Sketch of Bewick, page 9.) It is most important to remark that they differ considerably from those for which they are generally mistaken, and are infinitely finer and more characteristic. From the late Mr. John Bell.

[See among the "Cuts for Exhibitions," Nos. (2262.), (2263.), for impressions of this cut on the show-bills of Mr. Pidcock, and of Mr. Howis his successor.]

(3349.) 2. A Lion. Exactly similar to the former, but reversed. *Proof on paper.*

"The Lion he engraved thrice afterwards; once a plain reverse in position to the one done for Mr. Pidcock, again in a different attitude, and one a little smaller, couchant." Atkinson's Sketch of T. Bewick, p. 9.

"I believe this to be unique." Mr. W. Garret.

(3350.) 3. 1. A Lion. Head to the right. Unfinished proof. *On vellum.* Body of the animal very wavy. From Mr. W. Garret.

This is one of a series published subsequently, to which Bewick did no more than give some finishing touches. It is doubtful, indeed, whether he did even so much as that to more than one of them. The series consists of the Lion, Tiger, Elephant, and Zebra, Nos. 3, 6, 8, and 10, of this Division, and of a portrait of Bewick, by Nesbit, accompanied by a view of the Newcastle Old Exchange, by Bewick, underneath. A

small number of this series was published in sets, and sold at 25*s.* the set. A very few impressions were taken on white India paper and on vellum, and what were called unique copies on tinted India paper.

"This cut of the Lion was engraved by Bewick's pupil, William Temple, and when finished only three impressions were taken off, which have the wavy appearance on the sides of the animal, etc. The block was then returned to Bewick at his own request, when he altered the cut considerably with his own hand, which gave the animal a better appearance of hair. It took him a considerable time to restore the hairy appearance of the body of the animal and get rid of the cloudy appearance. The cut was finished by Bewick's own hand under my own eye." Mr. W. Garret.

(3351.) 3. 2. Another impression. Unfinished proof. *On vellum.* Body of the animal less wavy than the former. From Mr. W. Garret.

"Altered state, before it was finished." Mr. W. Garret.

(3352.) 3. 3. Another. Unfinished proof. *On vellum.* From Mr. W. Garret.

"The unfinished state of the block." Mr. W. Garret.

(3353.) 3. 4. Another. *On paper.* From the same.

(3354.) 3. 5. Another. *On vellum.* From the same.

(3355.) 3. 6. Another. Finished proof. *On vellum.* From the same.

"Finished state of the block. Very fine." Mr. W. Garret.

(3356.) 3. 7. Another. *On vellum.* From Mr. John Bell.

(3357.) 3. 8. Another. *On paper.*

(3358.) 3. 9. Another. *On paper.*

(3359.) 3. 10. Another. *On white India paper.* From Mr. J. G. Bell.

(3360.) 3. 11. Another. *On pink India paper.* From Mr. W. Garret.

(3361.) 3. 12. Another. *On pink India paper.* From Mr. J. G. Bell.

The copies on tinted India paper have been said to be unique, but this is proved to be incorrect by the two impressions now described. They are, however, very nearly so.

(3362.) 4. 1. Lion. A very beautiful cut, the head of the animal, which is in a regarding attitude, to the right, with a little foliage for the background.

I am not aware that it was ever published, and have to thank a member of the artist's family for this and my other impressions. They are all proofs on paper.

(3363.) 4. 2. Another impression.

In the left corner is written, apparently in the autograph of Thomas Bewick, "Thos. Bewick delt. & sculpt."

(3364.) 4. 3. Another.

(3365.) 4. 4. Another.

(3366.) 4. 5. Another.

(3367.) 4. 6. Another.

(3368.) 4. 7. Another.

(3369.) 5. Tiger. Head to the left. No background. *Proof on paper.* From Mr. John Bell.

This was done for Mr. Pidcock in 1799.

[See among the "Cuts for Exhibitions," No. (2263.).]

(3370.) 6. 1. Tiger. Head to the left. A background of a few distant trees. *On white India paper.* From Mr. J. G. Bell.

This is another of the series described above. Like the rest, it was probably done by Temple, and received a few final touches from Bewick's hand. The differences in the body of the animal itself from the previous article, though minute, are easily discernible; and there is, as already stated, a background of trees, etc., which is not in that executed for Mr. Pidcock.

(3371.) 6. 2. Another impression. *On pink India paper.* From the same.

(3372.) 6. 3. Another. *On vellum.* From the same.

"A perfect gem." Mr. J. G. Bell.

(3373.) 6. 4. Another. *On vellum.*

(3374.) 7. Elephant. Head to the left. No background. *Proof on paper.* From Mr. John Bell.

Done for Mr. Pidcock in 1799.

(3375.) 8. 1. Elephant. Head to the right. A background of a few distant trees. *On white India paper.* From Mr. J. G. Bell.

Another of the subsequent series. It has a slight background, and the animal is reversed.

(3376.) 8. 2. Another impression. *On pink India paper.*

(3377.) 8. 3. Another. *On vellum.*

(3378.) 8. 4. Another. *On vellum.*

(3379.) 9. 1. Zebra. Head to the right. Only a few lines of foreground. *Proof on paper.* From Mr. John Bell.

Done for Mr. Pidcock in 1799.

(3380.) 9. 2. Another impression. From Mr. John Bell.

(3381.) 10. 1. Zebra. Head to the right. Foreground of herbage. *On paper.*

Another of the subsequent series. With differences in the animal, as well as in the back and foreground.

(3382.) 10. 2. Another impression. *On white India paper.* From Mr. J. G. Bell.

(3383.) 10. 3. Another. *On pink India paper.*

(3384.) 10. 4. Another. *On vellum.*

(3385.) 11. Zebra. *On paper.* Larger than the former. The animal looks to the right and has no background.

"Engraved about the year 1810, for Mozley, of Gainsborough." Mr. W. Garret.

(3386.) 12. 1. "The Whitley Large Ox, belonging to Mr. Edward Hall of Whitley in Northumberland," "Drawn & engraved by T Bewick" "Published and sold by Beilby & Bewick Newcastle April 10 1789."

A copperplate, measuring 10¾ inches by 7 inches. In the background is a view of Tynemouth Priory. The T and B are in monogram.

"The Whitley Ox is extremely rare, and I believe the copperplate is now destroyed. At least I can find no trace of it." Mr. W. Garret.

(3387.) 12. 2. Another impression.

(3388.) 13. 1. "The remarkable Kyloe Ox, bred in the Mull Argyleshire, by Donald Campbell Esqr & fed by Mr Robt. Spearman of Rothley Park Northumberland 6 Years Old Killed July 22d. 1790" "Drawn & Engraved by T. Bewick Newcastle."

A copperplate, measuring 13 inches by 8½ inches. In the background is a hedge, with trees and a five-barred gate.

"The Ox of Spearman is also very scarce, as few impressions were printed." Mr. W. Garret.

(3389.) 13. 2. Another impression.

(3390.) 13. 3. Another.

(3391.) 13. 4. Another.

(3392.) 13. 5. Another. *On white India paper.* From Mr. E. Pearson.

(3393.) 13. 6. Another. *On vellum.* From the same.

(3394.) 13. 7. Another. *On white satin.* From the same.

(3395.) 14. A Lion. Smaller than those of the "Large Woodcuts," but much larger than that of the "Quadrupeds." Head to the right. *Proof on paper.* Given me by Miss Bewick.

(3396.) 15. A Lion. Not of the "Quadrupeds." Small. Head to the left. *On yellow China paper.*

(3397.) 16. A Tiger. Small. Not of the Quadrupeds. Head to the left.

(3398.) 17. A Zebra. Smaller than that of the "Large Woodcuts," but much larger than that of the "Quadrupeds." Head to the left.

"Engraved about the year 1810, for Mozley, of Gainsborough." Mr. W. Garret.

(3399.) 18. Striped Hyæna. Not of the "Quadrupeds." Small. Head to the right. In a border.

(3400.) 19. The Improved Cart-Horse. A reversed copy of that in the "Quadrupeds." *On yellow China paper.* From Mr. W. Garret.

(3401.) 20. 1. The Red Deer. Not of the "Quadrupeds." *Proof on paper.*

(3402.) 20. 2. Another impression.

(3403.) 20. 3. Another.

(3404.) 20. 4. Another. *On white India paper.*

(3405.) 20. 5. Another. *On vellum.*

(3406.) 21. "Unknown Animal." A reversed copy of that in the "Quadrupeds" (ed. 1820, p. 293), within a double line border. From Mr. John Bell.

(3407.) 22. A Ram. By John Bewick. Head to the left.

A square engraving, size 4½ by 3¾ inches, within a line border. In the foreground, among foliage, is "JBwk"—the J and B in a monogram. From Mr. John Bell.

(3408.) 23. Stags Feeding. *On yellow China paper.*

Very similar to the cut in the 'Sportsman's Cabinet,' vol. ii. p. 127.

(3409.) 24. A Series of Twenty-six Quadrupeds. *On white India paper.* From the original Blocks in my possession.

They consist of the Bull, the Hunter (2), the Mule (2), the Ass (3), the Zebra, the Stag, the Rein-deer, the Roe-Buck, the Common Goat, the Goat of Angora, the Couguar, the Shepherd's Dog, the Greyhound, the Beagle, the Springer, the English Setter (2), the Cat (2), the Foumart, the Agouti, and the Squirrel Opossum.

I doubt whether all of them are by Bewick, but, without exception, they are extremely clever. I give as a specimen the cut of the Stag.

(3410.) 25. 1. "Durham Cow. 5." A reversed copy of that in No. (247.).

(3411.) 25. 2. Another impression. "28."

(3412.) 25. 3. Another. In a square border.

(3413.) 26. "Wild Colt and Thunder Storm. 44." *On paper.*

(3414.) 27. "The Good Cow. 45." *On paper.*

(3415.) 28. Two Sheep. "48." *On paper.*

"These were engraved for Henry Mozley, printer, Derby, and used by him for the covers of copy-books. The numbers were merely inserted for arrangement." Mr. W. Garret.

(3416.) 29. A Series of Six Birds. *On white India paper.* From the original Blocks in my possession.

They are Chaffinch, the Pied Wagtail, an impression of which is given on page 458, the Robin (2), of one of which also an impression follows, the Wren and the Toucan.

(3417.) 30. Foreign Bird. Not one of those in the "Birds." *On white India paper.* From Mr. W. Garret.

"Purchased from a relative of an early pupil of Bewick, and all parties awarded it to him. I have never seen another, and believe it to be unique." Mr. W. Garret.

(3418.) 31. The Cuckow. Not of the "British Birds." Head to the left.

(3419.) 32. Ringtailed Eagle. Copperplate. Without name.

(3420.) 33. A Fish. *On white India paper.* From the original Block in my possession.

(3421.) 34. A Lobster. "Drawn & Engraved by Robert Elliot Bewick." Copperplate.

It was done for Mr. Cookson, to ornament a lobster-pot. Printed in ink to represent the colour of the animal.

(3422.) 35. A Dragon Fly. *On white India paper.* From the original Block in my possession.

Various.

(3423.) 1. 1. "The Alarm," or "the World Distracted." *Proof on paper.*

A suppressed cut, representing the world escaped from its orbit and surrounded by fiends. From Mr. W. Garret.

(3424.) 1. 2. Another impression. *Proof on paper.* From Mr. Sykes's Collection.

(3425.) 1. 3. Another. Cutting from the Memoir, 1862.

The intention of this singular production has given rise to much and contradictory speculation. In an autograph note appended to my second impression Mr. Sykes describes it as "A very curious cut, never published. It was intended to illustrate

memoirs of his acquaintances who had left this world during his lifetime, but which was never published. J. Sykes." According to Mr. W. A. Chatto, "one of the fables, written by Bewick, was objected to by the printer, the late Mr. E. Walker, and at his request it was omitted." In the cut "the world is represented as having lost its balance, and legions of his favourite devils are seen hurled about in a confused vortex. The fable, it is said, was intended as a satire on the ministerial politics of the time." History of Wood-Engraving, p. 596.

In Bewick's Memoir, page 325, the fable is given under the title of "The Alarm." It describes the re-election of King Ignorance by a great majority, and the fate of millions of fiends, which "in their fall through endless space, by the violence of their motion, ignited, were whirled into balls of fire, and gravitated to the sun."

(3426.) 2. Portrait of Queen Elizabeth, holding in her right hand the sceptre and in her left the globe. *On white India paper.* From the original Block in my possession.

(3427.) 3. Portrait of William III. *Proof on paper.*

Said to have been done for Crosby and Co., of London.

(3428.) 4. Portrait of George III., in an oval. *Proof on paper.* From Mr. John Bell.

(3429.) 5. Portrait of George Buchanan, in a border of thistles. *Proof on paper.*

Said to have been done for the Messrs. Blackwood.

(3430.) 6. Portrait of John Knox, in a border of thistles. *On white India paper.* From the original Block in my possession.

(3431.) 7. Portrait of Beaumont the Dramatist.

A fine large cut, in an oval border.

(3432.) 8. Portrait of the Rev. Christopher Gregson. A profile shade. *Proof on paper.* From Mr. John Bell.

This was lent by Mr. Bell to Mr. Atkinson, for description in his 'Sketch of T. Bewick,' on the 7th of June, and returned on the 13th of September, 1830. Mr. Atkinson says:—"Such a feeling" of regard "it was which pervaded the bosom of Mr. Bewick towards his early preceptor," the Rev. Christopher Gregson, "and led him not only to speak of him at all times in terms of the sincerest gratitude and respect, but at a later period to engrave a profile shade of him for the illustration of a memoir of himself, intended to contain likenesses of his friends." Atkinson's Sketch of T. Bewick, p. 5.

(3433.) 9. Portrait of "W. Markham School Ma^r" *On white India paper.* From the original Block in my possession.

(3434.) 10. Another. *On white India paper.* From the original Block in my possession.

(3435.) 11. Another. "Dr Markham" *On white India paper.* From the original Block in my possession.

(3436.) 12. Portrait of James Losh, Esq., Recorder of Newcastle. A profile shade. *Proof on paper.*

(3437.) 13. Portrait of Mr. I. F. M. Dovaston. A profile shade.

(3438.) 14. 1. Robertson's Shilling Token. On the obverse, "Payable by John Robertson, Newcastle on Tyne." On the reverse, "Northumberland & Durham 12^d Token. 1811." *On white India paper.*

(3439.) 14. 2. Another impression. *On yellow China paper.* From Mr. W. Garret.

(3440.) 14. 3. Another. *On yellow China paper.* From the same.

See Sykes's Local Records, vol. ii. p. 64.

(3441.) 15. 1. A Kneeling Negro. Round, within a border, bearing the sentence "Am I not a Man and a Brother?" Solitary figure. *On yellow China paper.*

(3442.) 15. 2. Another impression.

(3443.) 15. 3. Another.

(3444.) 15. 4. Another.

(3445.) 15. 5. Another. *On yellow satin.* From Mr. J. G. Bell.

(3446.) 16. 1. A Kneeling Negro. Differing from the last, among other particulars, in having figures of negroes in the distant background. *Proof on paper.*

(3447.) 16. 2. Another impression. *On white India paper.*

(3448.) 16. 3. Another.

(3449.) 16. 4. Another. *On yellow China paper.* From Mr. J. G. Bell.

(3450.) 16. 5. Another.

(3451.) 17. The Three Doctors in Consultation. A large oval cut, in a border. Underneath, in the autograph of Miss Bewick, is written "J. Bewick." From Mr. John Bell.

(3452.) 18. A clever Vignette of Two Boys, English and Scotch, engaged in a very natural, but not very delicate, contest.

This was ONE OF BEWICK'S OWN PROOFS, and at the foot he has written "The Border Wars of 1823." From Mr. John Bell.

(3453.) 19. Vignette. A group of Colliers, with a creel on the Tyne, at sunrise, with the distant town, St. Nicholas' steeple, and the Castle of Newcastle. *On yellow China paper.* From Mr. John Bell.

(3454.) 20. Vignette. The Butcher of Bywell. *Proof on paper.* From Mr. John Bell.

(3455.) 21. The Colliers' Dance. Five men dancing, adorned with ribands, etc. On the left is a fiddler. *Proof on paper.* From Miss Bewick.

(3456.) 22. The Ladies' Race. A racing cut, with lady judges and jockeys. *On white India paper.* From the original Block in my possession.

(3457.) 23. An Assembly, apparently the drawing of tickets in a lottery. *On white India paper.* From the original Block in my possession.

(3458.) 24. Vignette. Children at Play. In an oval border. *Proof on paper.*

"Originally engraved by Bewick for John Mitchell, the proprietor and publisher of the Tyne Mercury Newspaper." MS. note.

(3459.) 25. The Collier going to his Work. *Proof on paper.*

(3460.) 26. A Tomb. Without an inscription. Very much in the style of Mr. Hodgson's cut given at p. 314. From Mr. John Bell.

(3461.) 27. 1. Female Figure kneeling at a Tomb, on which is inscribed "This is the Victory even our Faith 1 John v. iv." Behind is some clever foliage, and a distant view of St. Nicholas' steeple and the Old Castle. *Proof on paper.* From Mr. W. Garret.

(3462.) 27. 2. Another impression. Cut from a monody.

"This was engraved for Mrs. Angus, who used it for monodies and elegies when employed to print such matters." Mr. W. Garret.

(3463.) 28. "James I. about to take Assay of the Deer."

Facsimile of an old woodcut.

(3464.) 29. A Series of Five Scripture Cuts, illustrating the History of Moses in Egypt. *Proofs on paper.* From Mr. John Bell.

(3465.) 30. A Man, with a Bird caught in a Trap. *On yellow China paper.*

(3466.) 31. The Tiger and the Fox. *On yellow China paper.*

(3467.) 32. The Cock and the Jewel. *On yellow China paper.*

(3468.) 33. A Monk sitting by the seashore, a church on a cliff above him, and the sun rising in the distance. *On yellow China paper.*

This and the five previous articles have the appearance of having been done for book illustrations, but I am unable to assign them to their original places.

(3469.) 34. 1. Two Seals. *Proof on paper.*

"This was engraved for Sir Cuthbert Sharp, but not used up to the time of his death. It has been asserted that he did not get his cuts engraved by Bewick; but I was consulted as to several of them by my old and worthy friend the Knight, and saw them with my own eyes under the graver of Bewick. Besides, Sir Cuthbert, in his Introduction to the 'History of Hartlepool,' expressly states that some of the woodcuts are by Bewick." Mr. W. Garret.

(3470.) 34. 2. Another impression. *Proof on paper.*

(3471.) 34. 3. Another. *Proof on paper.*

(3472.) 35. "Annulus Antiquus. In Museo Imolensi Julii Caesaris Ginnasi." "Engraved by Robt. Elliot Bewick Newcastle upon Tyne April 12th 1815." A figure of an ancient gold ring, with its devices. Copperplate.

This was the original proof sent to the owner. At the foot is written, in the autograph of Mr. Emerson Charnley, "Count Ginnasi, Bell's Court, Pilgrim Street, at Mr. Coocking, Printer."

(3473.) 36. 1. Waggon and Eight Horses, with mounted Driver. *On paper.* From Mr. W. Garret.

(3474.) 36. 2. Another impression. *On white India paper.* From Mr. W. Garret.

"Said to be one of the earliest productions of Thomas Bewick." Mr. W. Garret.

(3475.) 37. A Four-Horse Waggon descending a Hill, with a fifth horse carrying the driver's wallet.

A fine large cut, 7 inches by 3½ inches. From Mr. John Bell. It is probably the cut referred to by Mr. Atkinson, to whom it was lent by Mr. Bell, in the following passage:—"He engraved, on a large block, the design of a six(?)-horse waggon descending a hill, for some person at Leeds, who objected to the price when it was sent to him and returned it. In its passage to or from Leeds the block was injured, which irritated Bewick considerably." Atkinson's Sketch of T. Bewick, p. 9.

(3476.) 38. An Eight-Horse Waggon. Small. *On white India paper.* From the original Block in my possession.

(3477.) 39. A Four-Horse Waggon. Small. *On white India paper.* From the original Block in my possession.

(3478.) 40. Neptune, holding his trident and drawn by two sea-monsters. *On white India paper.* From the original Block in my possession.

(3479.) 41. A Ship.

A fine large cut, 7½ inches by 6 inches. Done for notices of ship auctions, or announcements of voyages.

(3480.) 42. A Series of Four Ships. Much smaller.

Done for the same purposes.

(3481.) 43. A Series of Ten Ships. *On white India paper.* From the original Blocks in my possession.

Done for the same purposes.

(3482.) 44. The Northumberland Life Boat. With Tynemouth in the distance. *Proof on paper.*

A reverse of the cut in the 'Select Fables' of 1820, page 4.

(3483.) 45. "County of Northumberland." A round seal, with the figure of a castle in the centre, the arms of Northumberland, with the foregoing motto as a bor-

der. At the foot of the castle, "T. Davidson C. P." *On white India paper.* From the original Block in my possession.

(3484.) 46. "Amicitia, Amor et Veritas." Two men supporting an emblematical shield, with the foregoing motto. *On white India paper.* From the original Block in my possession.

(3485.) 47. A parcel of Books, on the top of which is lying an open volume, with "Biblia Sacra Polyglotta a Car. Ximenes, Compluti, 1514." *Proof on paper.*

(3486.) 48. Arms of Trevelyan. *On white India paper.* From the original Block in my possession.

(3487.) 49. Equestrian Figure, in white outline on a black ground. Signed "T B" in a monogram. *On white India paper.* From the original Block in my possession.

Done for some circus exhibition.

(3488.) 50. Equestrian Figure. *On white India paper.* From the original Block in my possession.

Done for some circus exhibition.

(3489.) 51. Equestrian Figure. Smaller. *On white India paper.* From the original Block in my possession.

Done for some circus exhibition.

(3490.) 52. The Magician. A tall bearded figure in a long garment is touching, with a wand, a skeleton, which rises from smoke issuing from a three-legged caldron. A soldier is throwing up his arms in astonishment at the sight.

Possibly done for some conjuring exhibition.

(3491.) 53. A Series of Eleven Borders, for shop-cards, etc. The following is a specimen.

(3492.) 54. The Fleece. Figure of a Sheep suspended by the middle. *On yellow China paper.* From Mr. W. Garret.

(3493.) 55. "Teas Genuine as Imported." A company of ladies and gentlemen at tea. Tradesman's cut. *On white India paper.* From the original Block in my possession.

(3494.) 56. A Chinaman, with porcelain jars, tea-chest, etc.; a ship and pagoda in the distance. *On white India paper.* From the original Block in my possession.

This does not exhibit the usual character of Bewick's work, but I had the Block from a gentleman in whose family it had been for a number of years, and by whom it was much valued as one of his early efforts. An impression is given at page 365.

(3495.) 57. A Chinese Lady and Child, with tea-chests, etc. Tradesman's cut. *On white India paper.* From the original Block in my possession.

(3496.) 58. A Tea-pot. *On white India paper.* From the original Block in my possession.

(3497.) 59. Three Sugar-loaves. For a grocer. *On white India paper.* From the original Block in my possession.

(3498.) 60. A Highlander, holding in his right hand a gun. In an ornamental border, Tradesman's cut. *On white India paper.* From the original Block in my possession.

(3499.) 61. A Series of Five Figures of the Tobacco-Plant, with distant Landscape. Tradesmen's cuts. *On white India paper.* From the original Blocks in my possession.

(3500.) 62. A Woman seated at a Table, with a pipe in her left hand. Tradesman's cut. *On white India paper.* From the original Block in my possession.

(3501.) 63. A Woman Mangling. *On white India paper.* From the original Block in my possession.

(3502.) 64. Figures of Two Wig Maker's Blocks. *On white India paper.* From the original Block in my possession.

(3503.) 65. Shrub growing in a pot. For a nurseryman. *On white India paper.* From the original Block in my possession.

(3504.) 66. Auctioneer's cut. *On white India paper.* From the original Block in my possession. An impression is given at page 369.

(3505.) 67. The Fleece. For a woollen-draper. *On white India paper.* From the original Block in my possession.

(3506.) 68. A Hat. Tradesman's cut. *On white India paper.* From the original Block in my possession.

(3507.) 69. A Clog. Tradesman's cut. *On white India paper.* From the original Block in my possession.

(3508.) 70. A Clog. Tradesman's cut. *On white India paper.* From the original Block in my possession.

(3509.) 71. A Series of Three Cyphers.

(3510.) 72. Cross Keys. In a square border. Probably, as a number of the following, done for a bar-bill. *On white India paper.* From the original Block in my possession.

(3511.) 73. King's Head. *On white India paper.* From the original Block in my possession.

(3512.) 74. A Bell. In a square border. *On white India paper.* From the original Block in my possession.

(3513.) 75. A Bush. *On white India paper.* From the original Block in my possession.

(3514.) 76. A House. Of a similar kind to No. (2544.). *On white India paper.* From the original Block in my possession.

(3515.) 77. Green Dragon. *On white India paper.* From the original Block in my possession.

(3516.) 78. Nag's Head. *On white India paper.* From the original Block in my possession.

(3517.) 79. Saracen's Head. *On white India paper.* From the original Block in my possession.

(3518.) 80. A Stag. *On white India paper.* From the original Block in my possession.

(3519.) 81. A Wheatsheaf. *On white India paper.* From the original Block in my possession.

(3520.) 82. "Yool's Arms." *On white India paper.* From the original Block in my possession.

(3521.) 83. Star and Garter. *On white India paper.* From the original Block in my possession.

(3522.) 84. St. George and the Dragon. *On white India paper.* From the original Block in my possession. I give an impression.

(3523.) 85. St. George and the Dragon. *On white India paper.* From the original Block in my possession.

(3524.) 86. A Thistle. *On white India paper.* From the original Block in my possession.

(3525.) 87. Plume, etc., of the Prince of Wales. "Ich Dien." *Proof on paper.*

(3526.) 88. 1. "Aelfredus . Magnus . Rex . Angl." Portrait of King Alfred, surrounded by a charter, banner, arms, etc. *Proof on paper.*

Said to have been done for the heading of a newspaper.

(3527.) 88. 2. Another impression. *Proof on paper.*

(3528.) 88. 3. Another. *Proof on paper.*

(3529.) 88. 4. Another. *On yellow China paper.*

(3530.) 88. 5. Another. *On yellow China paper.*

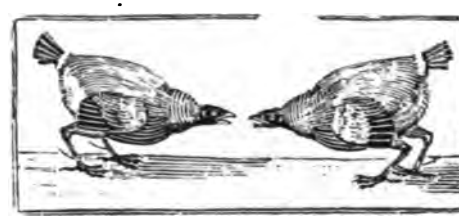
(3531.) 89. Three Groups. Horse and Groom.

On white India paper. From the original Blocks in my possession.

(3532.) 90. Horse and Jockey.

Etched on silver by Thomas Bewick.

(3533.) 91. A Series of Seven Cuts of Fighting Cocks. *On white India paper.* From the original



Blocks in my possession. An impression from one of them is annexed.

"Like Roger Ascham, Bewick 'dearly loved a main of cocks.'" Mr. W. A. Chatto.

(3534.) 92. 1. The Mounted Dragoon.

"It was engraved by Thomas Bewick about the year 1804, and headed a song, which was written and sung by one of the officers of the South Tyne Legion." MS. note.

(3535.) 92. 2. Another impression. *On white India paper.* From the original Block in my possession.

(3536.) 93. Three cuts, to illustrate directions for carving. *On white India paper.* From the original Blocks in my possession.

(3537.) 94. "Man in the Stocks. 52."

One of the same series as No. (3413.), etc.

(3538.) 95. An Execution. Used for last dying speeches, etc. *Proof on paper.*

Not one of those mentioned among the "Broadsides."

(3539.) 96. The Hangman, the Pope, and the Devil.

A very indifferent production, apparently earlier than the time of Bewick.

"This cut was executed in the shop when Bewick commenced serving his time, and he never denied engraving it when charged with having done so." Mr. W. Garret.

(3540.) 97. The Devil leading towards a gibbet in the distance a man with a wallet on his back. *On white India paper.* From the original Block in my possession.

(3541.) 98. 1. The Devil pursuing a man on horseback. *Proof on paper.*

(3542.) 98. 2. Another impression. *On white India paper.* From the original Block in my possession.

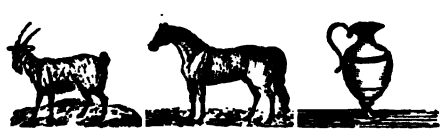
(3543.) 99. A volume containing the following miscellaneous cuts. *On white India paper.* From the original Blocks in my possession. A Series of Twenty-four Kings and Queens of England. Figures of full length, in octagonal borders.

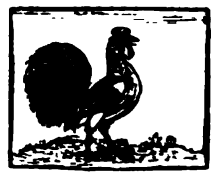
(3544.) 100. A Series of Twenty-three London Cries. In square borders.

(3545.) 101. A Series of Twenty-eight London Cries. Without Borders.

(3546.) 102. A Series of Five Illustrated Alphabets. One hundred and thirteen cuts. (See also No. (1616.).)

Many of these little cuts are by no means deficient in ability. The following are specimens.





(3547.) 103. Part of an Illustrated Alphabet. One cut.

(3548.) 104. A Series of Twelve Fable Cuts.

[See, for specimens of this and the following groups, the Division "Wood-Blocks."]

(3549.) 105. A Series of Twelve Fable Cuts.

(3550.) 106. A Series of Eight Large Cuts for Book Illustrations.

(3551.) 107. A Series of Thirty Cuts for Book Illustrations.

(3552.) 108. A Series of Twenty-two Cuts for Book Illustrations.

(3553.) 109. A Series of Six Cuts for Book Illustrations.

(3554.) 110. A Series of Forty-eight Cuts for Book Illustrations.

(3555.) 111. A Series of Thirty-three small Cuts for Book Illustrations.

(3556.) 112. A Series of Sixteen Cuts for Book Illustrations.

(3557.) 113. A Series of Thirty-one Vignettes.

(3558.) 114. A Series of Fifteen Fable Cuts.

(3559.) 115. A Series of Three Cuts, copies of large cuts in 'The Hive.'

(3560.) 116. A Series of Six Scripture Cuts.

Older, I believe, than Bewick.

(3561.) 117. A Series of Eighteen Cuts for Book Illustrations.

Older, I believe, than Bewick.

(3562.) 118. A Series of Five Ornamental Letters.

(3563.) 119. A Series of Four Borders of Letters.

(3564.) 120. A Series of Three Cuts "Finis."

(3565.) 121. View of Old Newcastle.

Older than Bewick.

(3566.) 122. The Milkmaid.

Older than Bewick.

(3567.) 123. A Series of Three Cuts to illustrate the Story of the Babes in the Wood, by Lee.

(3568.) 124. View of a Doric Temple. By Jackson (?).

(3569.) 125. Portrait of Lord Byron. By Jackson (?).

(3570.) 126. A Series of Four Blank Shields, with Foliage, by Harvey.

(3571.) 127. The Leopard, by Harvey.

(3572.) 128. The Snake-eater, by Harvey.

WAITING FOR DEATH.

(3573.) 1. "Waiting for Death: Bewick's Last Work, left unfinished, and intended to have been completed by a Series of Impressions from Separate Blocks printed over each other."

With a folio page of letterpress.

(3574.) 2. Another impression.

With a folio page of letterpress.

The history of this engraving is singularly interesting. It is of large size, nearly 12 inches by 9 inches, and its execution occupied Bewick during the last days of his life.

"Bewick, in his Memoir," says the editor of that volume, "in stating what he believes may be done by the printing of large woodcuts from two or more blocks, intimates his intention of making the attempt, to show that it is not a visionary theory. With this view he executed a large woodcut, the subject being an Old Horse 'Waiting for Death.' A first proof was taken a few days before his death. An impression at the same time was transferred to a second block, the exact size of the first, and was intended to have been engraved to heighten and improve the effect of the print; and a third was prepared to be

used if necessary. A few impressions of the first of the series were printed in London in 1832, and were accompanied by a descriptive history of the Horse, written so far back as 1785. The print (in a finished state) was intended to have been dedicated to the 'Society for the Prevention of Cruelty to Animals,' and was also meant to serve as one of a set of cheap embellishments for the walls of cottages." Appendix to Bewick's Memoir, p. 329.

See the note to No. (1477.).

"At the time of his death," says Mr. Atkinson, "he was engaged in a beautiful style of wood-cutting, on large blocks, which had for its object to effect a humane improvement in the condition of the Horse, an animal so essentially useful to us, yet, in many cases, so inconsiderately neglected and abused. It occurred to him that any cheap representation of this animal, in a state of evident suffering from want of care and ill-treatment, executed with sufficient force to strike the recollection, and awaken the better feelings of those to whom he is usually intrusted, would tend more than anything to ameliorate his condition. The model he followed in the execution of this plan was 'The Old Horse waiting for Death,' introduced in the 'Fables' as a vignette. He employed for it four blocks joined together, and backed with two transverse layers of mahogany, to prevent them from warping, forming a large block of about ten inches by eight. On this he designed, in his happiest style, a wretched old horse, in view of all the comforts of the farmyard, but without the power of attaining them: an old stone wall, quite a new subject, as he remarked, intervening. In this print he intended to adopt the use of at least two blocks. On the first, which was almost finished when he died, he cut the subject in a crude unfinished manner, omitting the effects of shade, so that the impression conveyed the idea of an unfinished engraving. An impression of this he intended, while damp, to apply to another block of similar dimensions, which was to be devoted to shade and dark effect alone. On the Saturday previous to his death, he took the first block to Walker's and had

four impressions struck." Atkinson's Sketch of T. Bewick, pp. 9, 10.

"This cut," says Mr. Chatto, "with the head said to have been finished by another person, was published by Bewick's son, Mr. Robert Elliott Bewick, in 1832. It is the largest cut that Bewick ever engraved, but, having been left by him in an unfinished state, it would be impossible to say what he might have effected had he lived to work out his ideas, and unfair to judge of it as if it were a finished performance. It is, however, but just to remark that the miserable appearance of the poor, worn-out, neglected animal is represented with great feeling and truth,—excepting the head, which is disproportionately large and heavy,—and that the landscape displays Bewick's usual fidelity in copying nature." History of Wood-Engraving, p. 599.

Each of my impressions is accompanied, as stated above, by a folio page of letterpress. It was the composition of Bewick himself, and does honour at once to his head and heart.

"WAITING FOR DEATH.

"In the morning of his days he was handsome, sleek as a raven, sprightly and spirited, and was then much caressed and happy. When he grew to perfection, in his performances, even on the turf, and afterwards in the chase, and in the field, he was equalled by few of his kind. At one time of his life he saved that of his master, whom he bore, in safety, across the rapid flood; but having, in climbing the opposite rocky shore, received a blemish, it was thought *prudent* to dispose of him: after which he fell into the hands of different masters, but from none of them did he ever eat the bread of idleness; and, as he grew in years, his cup of misery was still augmented with bitterness.

"It was once his hard lot to fall into the hands of *Skinflint*, a horse-keeper, an authorized wholesale and retail dealer in

cruelty, who employed him alternately, but closely, as a hack, both in the chaise and for the saddle; for when the traces and trappings, used in the former, had peeled the skin from off his breast, shoulders, and sides, he was then, as his back was whole, thought fit for the latter; indeed, his exertions, in this *service of unfeeling avarice* and *folly*, were great beyond belief. He was always, late and early, made ready for action; he was never allowed to rest, even on the Sabbath day, because he could trot well, had a good bottom, and was the best hack in town; and, it being a day of pleasure and pastime, he was much sought after by beings, *in appearance*, something like gentlemen; in whose hands his sufferings were greater than his nature could bear. Has not the compassionate eye beheld him, whipped, spurred, and galloped beyond his strength, in order to accomplish double the length of the journey that he was engaged to perform; till, by the inward grief expressed in his countenance, he seemed to plead for mercy, one would have thought most powerfully, but, alas! in vain. In the whole load which he bore, (as was often the case,) not an ounce of humanity could be found; and, [his rider] being determined to have pennyworths for his money, the ribs of this silent slave, where not a hair had, for long, been suffered to grow, were still ripped up: he was pushed forward through a stony rivulet, then on hard road against the hill, and having lost a shoe, split his hoof, and being quite spent with hunger and fatigue, he fell, broke his nose and his knees, and was unable to proceed;—and becoming greased, spavined, ringboned, blind of an eye, and the skin, by repeated friction, being worn off all the large prominences of his body, he was judged to be only fit for the dogs:—however, one shilling and sixpence beyond the dog-horse price saved his life, and he became the property of a poor dealer and horse doctor.

"It is amazing to think upon the vicissitudes of his life; he had often been burnished up, his teeth defaced by art, peppered under his tail; then became the property of a general, a gentleman, a farmer, a miller, a butcher, a higgler, and a maker of

brooms. A hard winter coming on, a want of money, and a want of meat, obliged his poor owner to turn him out to shift for himself: his former fame and great value are now, to him, not worth a handful of oats. But his days and nights of misery are now drawing to an end. So that, after having faithfully dedicated the whole of his powers and his time to the service of unfeeling man, he is at last turned out, unsheltered and unprotected, to starve of hunger and of cold."

DRAWINGS.

(3575.) 1. SCENE IN THE FERN ISLANDS.

A large water-colour drawing, admirably executed.

"Truly interesting and valuable, as taken by Thomas Bewick on the spot, when engaged in his early studies which produced the 'History of British Birds.'" J. B.

See Bewick's Memoir, pp. 87–91.

(3576.) 2. VIEW OF BAMBOROUGH CASTLE.

A large and very clever water-colour drawing. Bewick has written the date "July 13th" on the top. On the back is a faint pencil sketch of a landscape with figures. Obtained from Mr. W. Garret.

(3577.) 3. MUD COTTAGE IN THE FERN ISLANDS.

A large water-colour drawing. From the same. On the back is a pencil sketch of the interior of a boat, with two men rowing—evidently from nature. See Bewick's Memoir, pp. 87–91.

(3578.) 4. SIDE OF A STONE QUARRY.

A very beautiful drawing in sepia.

"A precious morsel, intended as an illustration for Somervile's Chase, but not used and never engraved." "A perfect gem." Mr. W. Garret.

(3579.) 5. A LIONESS.

A very clever sketch in pencil, taken, it is said, on the top of his hat, in a travelling menagerie. Bewick has written on it "Jany 24. 1795. Lioness. Newcastle upon Tyne."

(3580.) 6. PACK HORSES.

A clever drawing in Indian ink.

"A design made by Thomas Bewick for John Straker, Esq., a prominent member of our Typographical Society, for a woodcut which was never engraved." "The pedigree of 'Pack Horses' is very good. It only passed through one party between Bewick and myself." Mr. W. Garret.

(3581.) 7. THE GREATER SPOTTED WOODPECKER.

Of the natural size and colours. Obtained from Mr. W. Garret, who had it from James P. Church, Esq., formerly House-Surgeon of the Newcastle Infirmary, to whom it was given by Mrs. Beilby, widow of Bewick's partner.

"The Woodpecker is a perfect gem." "Mr. Beilby took great credit to himself as the teacher and director of the genius of Thomas Bewick. He had a scrap-book, in which he placed, from time to time, some of the best specimens of Bewick's abilities. His widow gave away many of these to friends, and others were lent to parties that never returned them." Mr. W. Garret.

(3582.) 8. THE PARSON, THE DOG, AND THE BEGGAR.

A sketch, in Indian ink, for the vignette at pp. 69 and 175 in the edition of Gay's Fables, 12mo, York, 1806; No. (215.) of this catalogue. It is repeated in the Select Fables of 1820, p. 248; No. (428.). The background in the drawing differs from that in the engraving, especially in the figure of the church tower, which in the former shows the well-known outline of St. Nicholas, Newcastle. Obtained from Mr. Robinson, of Newcastle.

(3583.) 9. THE CAPTURED SNAKE.

A clever sketch in pencil, afterwards slightly altered for the cut which appears on the title of 'the Life and Adventures of David Dobbinson.' No. (454.) of this Catalogue.

WOOD-BLOCKS.

A Division of this Collection second to none, if indeed it be not first of all, is the incomparable assemblage of Wood-Blocks. These are upwards of twelve hundred in number, and include not only the Cuts of many of the best and most important books illustrated by Thomas and John Bewick, but also a multitude of others executed by the former for various purposes, and holding the foremost place among his most popular and valued productions. In their acquisition the older printing-offices of London and the Northern Counties have been ransacked of their contents; and from among the numbers which have doubtless perished through the combined influences of time, use, neglect, and accident, it is a matter of no little congratulation that so many have been rescued and preserved. The family of the artist still retains the Cuts of the 'Quadrupeds,' 'Birds,' and 'Æsop;' but those of a far greater number of works, and of equal celebrity, including Somervile's Chase, Goldsmith and Parnell's Poems, the Hive, the Hermit of Warkworth, the Poems of Burns, of Ferguson, and

of Adams, and other productions of the Alnwick press, the Sportsman's Cabinet, British Field Sports, etc. etc., are here assembled in one matchless series. For the most part they are in admirable condition, and able to furnish impressions of a far more brilliant kind than those which are ordinarily found in the various publications in which they originally appeared.

Reference has frequently been made in the previous pages to the fact that the original Block also is in my possession, though, as the following list will show, such notice was in very many instances omitted for the sake of brevity.

The same remark may be made with regard to the localities from whence the contents of this and the other Divisions have been obtained. Some only of the more noted of the multitude of widely spread sources have been recorded. I have also been specially careful to omit the name of the former possessor in all cases where I imagine that its mention might be productive of pain.

About fifty cuts exclusive of the number above stated are by the pupils of Thomas Bewick. They can easily be distinguished by instructed eyes, for rarely, if ever, did the great Master handle his graver without leaving sufficient evidence of his presence for such to recognize and detect him. Copies of his cuts, and those in many cases of considerable ability, abound in multitudes of printing-offices, and are constantly exhibited as genuine specimens of his skill. It is, indeed, most interesting and wonderful to notice the influence

of Bewick in the world of wood-engraving, and to mark how completely the guidance of this first of teachers has been followed by all subsequent students of his exquisite art.

I have done my best to present the reader, as well in the pages which precede as in those which follow, with impressions of characteristic specimens of the various groups. But as little, after all, can be effected by the offering of single examples, however beautiful, of many of the sections, I have it in contemplation to prepare and issue a volume of the Cuts alone, in which the impressions will be all the more brilliant from the exclusive attention devoted to them through the absence of letter-press, and by which this insurmountable deficiency in the present work will be abundantly supplied.

CUTS FOR BOOKS AND PAMPHLETS.

A NEW INVENTED HORN BOOK. No. (2.).

(3584.) 1–8. The entire series of the Cuts, eight Blocks. From Mr. Hodgson.

THE CHILD'S TUTOR. No. (6.).

(3585.) 9. The Cuckow, p. 83.

HASTIE'S READING EASY. Nos. (11.), (497.).

(3586.) 10. The Frontispiece.

PRETTY BOOK OF PICTURES. No. (16.).

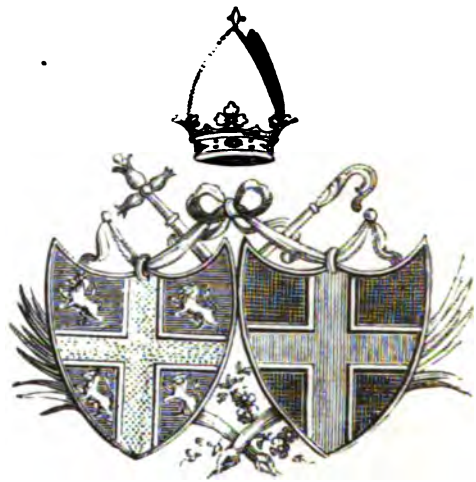
(3587.) 11. The Student. From Mr. Hodgson.

THE BISHOPRIC GARLAND. No. (26.).

(3588.) 12. Cut of Arms on Title. From Walker's office, Newcastle.

It was at this celebrated office that the Newcastle Courant News-

paper was printed, and from it issued many editions of the 'Quadrupeds' and 'British Birds.'



WHITEHEAD'S NEWCASTLE DIRECTORY FOR 1790. No. (42.).

(3589.) 13. Lottery-Office Cut, p. 101. From Walker's office.

HARRISON'S PICTURE BOOK. No. (64.).

(3590.) 14–22. Cuts at pp. 3, 6, 15, 18, 22, 23, 24, 32, and 35, of which the following occur at pp. 23, 32.

POEMS BY GOLDSMITH AND PARNELL. No. (78.).

(3591.) 23–35. The entire series of thirteen Cuts.

Specimens will be found at pp. 177, 322, etc.

SOMERVILE'S CHASE. Nos. (94.), (181.).

(3592.) 36–48. The entire series of the thirteen Cuts.

See specimens at pp. 260 and 302.

THE HIVE. Nos. (128.), (200.), (209.).

(3593.) 49–95. The entire series of thirty-one large Cuts and sixteen Vignettes. From Mr. Hodgson.

An impression of the Cut on the title is given at p. 371.

Of a portion of the engravings in this work I am indebted to Mr. R. Robinson for the following analysis:—

The Frontispiece, Obidah, Filial Affection, The Captive, Le Fevre, Albert Bane, Nancy Collins, Maria, The Modest Man, Joseph and his Brethren, Filial Duty, Celadon and Amelia, The Wounded Soldier, and The Beggar's Petition, are by Bewick.

Alcander and Septimius, Valentine and Unnion, Siege of Calais, Dionysius the Tyrant, The Grateful Turk, The Disabled Soldier, Melissa, The Empress Catherina, The Northumberland Life Boat, and the tail-pieces descriptive of the various sports of boys, are by Clennell.

THE FOUNDLING.

(3594.) 96–103. The entire series of eight Cuts. From Mr. Hodgson. The following is the Frontispiece.

HISTORY OF ALL NATIONS. No. (150.).

(3595.) 104–116. Thirteen Cuts of the Habits of various Nations.

It is very doubtful if any of these are by either Thomas or John Bewick.

THE SPORTSMAN'S CABINET. No. (185.).

(3596.) 117–127. The Cuts in vol. i. pp. 52, 89, 116, 131, and 276; and in vol. ii. pp. 56, 82, 101, 139, 173, and 179. From Mr. H. G. Bohn.

Those at page 276 of vol. i., and at page 173 of vol. ii., are given at pages 269 and 420 of this volume.

LINGARD'S ANGLO-SAXON CHURCH. Nos. (208.), (249.).

(3597.) 128. St. Augustine Preaching.

THE HERMIT OF WARKWORTH. Nos. (217.), (221.), (308.), (501.).

(3598.) 129–140. The entire series of the twelve Cuts. From Davison, of Alnwick.

Specimens are given at pp. 400 and 449.

POEMS OF BURNS. Nos. (230.), (300.), (480.).

(3599.) 141–180. The series of the forty Cuts. From Davison, of Alnwick. That which is here given occurs at vol. ii. p. 13; and those at pp. 116 and 195 of the same volume will be found at pp. 429 and 473 of this.

BLAIR'S GRAVE. No. (231.).

(3600.) 181. The Frontispiece. From Davison, of Alnwick.

REPOSITORY OF SELECT LITERATURE. No. (232.).

(3601.) 182. The Dexterous Thieves.

(3602.) 183. Edwin and Angelina.

(3603.) 184. Old Edwards.

(3604.) 185. Shepherd Lubin. All from Davison, of Alnwick.

With a number of others, used in Burns's Poems and other works, and there enumerated.

LAWRENCE ON THE HORSE. No. (234.).

(3605.) 186–189. The Cuts at pp. 46, 53, 72, and 198. From Mr. H. G. Bohn.

The last is given at p. 478 of this volume.

BECKFORD ON HUNTING. No. (250.).

Cut on Title. It has been already enumerated among the cuts of 'The Sportsman's Cabinet.'

THORNTON'S HERBAL. No. (253.).

(3606.) 190–450. The entire series of the two hundred and sixty-one cuts. From Mr. H. G. Bohn.

POEMS OF THOMAS ADAMS. No. (266.).

The Cuts, already enumerated under the Poems of Burns.

CRAZY JANE. No. (276.).

(3607.) 451. The Frontispiece. From Davison, of Alnwick.

HISTORY OF ALNWICK. No. (277.).

(3608.) 452. Large View of Alnwick Castle. From Davison, of Alnwick.

FERGUSON'S POEMS. No. (305.).

(3609.) 453–468. Sixteen Cuts. From Davison, of Alnwick.

With many others, which were also used in Burns's Poems, where they are enumerated. A specimen is given at page 441.

NORTHUMBERLAND AND NEWCASTLE PITT CLUB. No.(330.).

(3610.) 469. The Arms of the Club.

CHICKEN'S COLLIER'S WEDDING. No. (391.).

(3611.) 470. Vignette on the Title. From Mr. Hodgson.

An impression is given at p. 283.

BRITISH FIELD SPORTS. No. (410.).

(3612.) 471–493. The Title, the Six Cuts illustrating "The Sportsman's Progress," and the Cuts at pp. 1, 81, 143, 195, 277, 344, 345, 371, 376, 391, 444, 458, 460, 461, 503, and 615. From Mr. H. G. Bohn.

Those at pp. 371 and 461 are given at pp. 283 and 346.

THE SPORTSMAN'S CALENDAR.

The Cuts, used in the foregoing article and there enumerated.

HODGSON'S NORTHUMBERLAND. No. (425.).

(3613.) 494–496. A Roman Altar, Roman Inscription, and Section of Grime's Dyke. From Mr. Hodgson.

BECKFORD'S THOUGHTS ON HUNTING. No. (427.).

Many of the Cuts enumerated under "The Sportsman's Cabinet" and other similar works.

THE FRIENDLY FAIRY. No. (430.).

Vignette on Title, from the Hive, where it is enumerated.

SYKES'S PUBLICATIONS. No. (435.).

(3614.) 497. Portrait of Dr. Johnson. From Walker's office, Newcastle.

NORTHERN JOHN BULL. No. (485.).

(3615.) 498. View of Hilton Castle.

(3616.) 499. Vignette. The Wild Cat.

THE SPORTSMAN'S REPOSITORY.

Twenty-five Cuts, already enumerated under "The Sportsman's Cabinet," "Lawrence on the Horse," "British Field Sports," "The Sportsman's Calendar," "Beckford's Thoughts on Hunting," etc.

SYKES'S LOCAL RECORDS. No. (487.).

(3617.) 500. Ancient Punishments of Newcastle, and others used in other works and there enumerated. From Davison, of Alnwick.

SERVICE'S METRICAL LEGENDS. No. (489.).

(3618.) 501. Vignette "Finis."

MARKHAM'S SPELLING BOOK. No. (494.).

See Nos. (3433.), (3434.), (3435.), (3725.).

THE HAUNTED HOUSE AT WILLINGTON. No. (507.).

(3619.) 502–508. The Cuts at pp. 3, 5, 11, 14, 15, 17, and 22, with others used in "Harrison's Picture Book," and there enumerated. The following occur at pp. 17, 22.

LOUDON'S ENTERTAINING NATURALIST. No. (517.).

(3620.) 509–638. The Series of Bewick's Cuts, one hundred and thirty Blocks. From Mr. H. G. Bohn.

Specimens will be found at p. 290.

DAVISON'S SALE CATALOGUE. No. (525.).

The Series of Cuts, previously enumerated under various heads.

BOOK-PLATE.

(3621.) 639. The Strawberry Hill Book-Plate. Done for the Honble. Horace Walpole. No. (2112.)

An impression is given at p. 321.

CUTS FOR SOCIETIES AND COMPANIES.

(3622.) 640. Albion Fire and Life Insurance Company. St. George and the Dragon. No. (2124.). From Walker's office.

(3623.) 641. British Fire Office. Lion and Shield. No. (2133.). From Walker's office.

(3624.) 642. "Royal Exchange Assurance from

Fire." View of the Royal Exchange, in a circular border. From Mr. Hodgson.

Perhaps older than Bewick.

(3625.) 643. Another Cut. No. (2146.). From Walker's office.

(3626.) 644. Newcastle Fire Office. Figure of Neptune. Nos. (2148.)–(2150.).

An impression is given at page 326.

(3627.) 645. Newcastle Fire Office. Fire Engine and Shield. Nos. (2161.)–(2164.).

An impression at p. 327.

(3628.) 646. Newcastle Fire Office. Arms of Newcastle. Nos. (2166.)–(2169.).

An impression at p. 328.

(3629.) 647. Newcastle Fire Office. Three Seals. No. (2170.).

An impression at p. 328.

(3630.) 648. Cheap Flour Society. No. (2171.). From Mr. Hodgson.

Impression at p. 329.

(3631.) 649. Newcastle Pitt Club. Arms of the Club. No. (2205.).

(3632.) 650. Sun Fire Office. A Sun. No. (2212.). From Walker's office.

(3633.) 651. Newcastle Grand Social Unity. Nos. (2232.)–(2234.). Their Cut.

Impression at p. 335.

(3634.) 652. Figure of Hope. No. (2243.).

Impression at p. 337.

(3635.) 653. Figure of a Man, with his Foot on the Neck of a Collier. No. (2244.).

Impression at p. 337.

(3636.) 654. Seal of Northumberland. A Castle, round which is a circular border, with the inscription "County of Northumberland." Below the Castle, "T. Davidson C.P." No. (3483.) From Walker's office.

(3637.) 655. "Amicitia, Amor, et Veritas." Two Men supporting an emblematical Shield, with the foregoing Motto. No. (3484.) From Walker's office.

(3638.) 656. An Assembly, apparently the Drawing of Tickets in a Lottery. No. (3457.).

Cuts for Exhibitions.

(3639.) 657–658. Forth Circus. Two Cuts of Equestrian Figures. Nos. (2254.), (2255.). From Walker's office.

(3640.) 659. Horsemanship. Equestrian Figure in white outline on a black ground. Signed "T B" in a monogram. No. (3487.).

Racing Cuts.

(3641.) 660. Racing Cut. No. (2282.).

An impression is given at p. 343.

(3642.) 661. Racing Cut. Nos. (2284.)–(2286.).

Impression at p. 343.

(3643.) 662. Racing Cut. Nos. (2287.)–(2292.).

Impression at p. 344.

(3644.) 663. Racing Cut. No. (2294.).

Impression at p. 344.

Since that page was printed off the missing fragment, with bor-

ders reduced and corners removed, has been unexpectedly discovered at South Shields. An impression follows.

SHOP-CARDS, INVOICE-HEADS, AND SHOP-PAPERS.

(3645.) 664. Joseph Barber and Son's Cut. Nos. (2326.), (2327.), (2366.), (2368.), (2369.).

See the note to No. (2327.) and the impression at p. 348.

(3646.) 665. Border of Flowers. No. (2328.).

Impression at p. 350.

(3647.) 666. George Jefferson's Cut. No. (2371.). From Walker's office.

(3648.) 667–676. A Series of Ten Borders for Shop-Cards. No. (3491.).

See an impression of one of them at p. 466.

(3649.) 677. "Teas Genuine as Imported." No. (3493.).

(3650.) 678. Chinaman, with Jars, Tea-chests, *etc.*

See the note to No. (3494.) and the impression at p. 365.

(3651.) 679. Chinese Lady and Child, with Tea-chests. No. (3495.).

(3652.) 680. "James's East India Tea-Warehouse." No. (2445.).

(3653.) 681. A Tea-pot. No. (3496.). From Mr. Hodgson.

(3654.) 682. Three Sugar-loaves. No. (3497.). From Walker's office.

(3655.) 683. A Highlander holding a Gun. No. (3498.).

(3656.) 684–688. A Series of Five Figures of the Tobacco Plant, for tobacco-papers. No. (3499.).

(3657.) 689. A Woman seated at a Table, and holding a pipe in her left hand. No. (3500.).

(3658.) 690. A Woman Mangling. No. (3501.).

(3659.) 691. Two Wig-Maker's Heads. One Block. No. (3502.). From Walker's office.

Tradesmen's Newspaper Cuts.

(3660.) 692. De Bello, Oculist. No. (2478.). From Walker's office.

(3661.) 693. "Dr. Cullen's Scarlet Pills." No. (2481.).

(3662.) 694. Matthew Harrison's Cut. India House. No. (2507.). From Walker's office.

(3663.) 695. Middleton's Fashionable Linen Drapery. No. (2513.). From Mr. Hodgson.

Impression at p. 369.

(3664.) 696. "Molineux's Smelling Medicine." No. (2514.). From Walker's office.

(3665.) 697. Auctioneer's Cut. No. (2515.).

Impression at p. 369.

(3666.) 698. Thompson and Robinson's Cut. No. (2524.). From Walker's office.

(3667.) 699. Turner's Cut. No. (2529.).

(3668.) 700. A Fleece. No. (3505.). For a Woollen Draper. Very similar to No. (2494.). From Walker's office.

(3669.) 701. A Hat. No. (3506.).

(3670.) 702. A Clog. No. (3507.). From Walker's office.

(3671.) 703. A Clog. No. (3508.). From Walker's office.

(3672.) 704–706. A Series of Three Cyphers. No. (3509.).

Bar-Bills.

(3673.) 707. Queen's Head. No. (2591.). From Walker's office.

Impression at p. 377.

(3674.) 708. King's Head. No. (3511.). Very similar to No. (2619.).

(3675.) 709. A Bell. No. (3512.). In a square border. From Walker's office.

(3676.) 710. A Bush. No. (3513.).

(3677.) 711. Cross Keys. In a square border. No. (3510.). From Mr. Hodgson.

(3678.) 712. Green Dragon. No. (3515.). From Walker's office.

(3679.) 713. A House. No. (3514.). Of a similar kind to No. (2544.). From Walker's office.

(3680.) 714. Nag's Head. No. (3516.). From Walker's office.

(3681.) 715. Turk's Head. In a square border. No. (3517.).

(3682.) 716. A Stag. In a square border. No. (3518.).

(3683.) 717. A Wheatsheaf. No. (3519.). From Walker's office.

(3684.) 718. "Yool's Arms." No. (3520.). From Walker's office.

Royal Arms and National Devices.

(3685.) 719. Royal Arms of England. No. (2996.). From Davison, of Alnwick.

(3686.) 720. Royal Arms. No. (3000.).

(3687.) 721. Royal Arms. No. (3001.).

(3688.) 722. St. George and the Dragon. No. (3522.). From Walker's office.

Impression at p. 469.

(3689.) 723. St. George and Dragon. No. (3523.).

(3690.) 724. Star and Garter. No. (3521.).

(3691.) 725. A Thistle. No. (3524.).

Arms of Newcastle.

(3692.) 726. Arms of Newcastle. No. (3009.).

(3693.) 727. Arms of Newcastle. No. (3010.).

An impression will be found at the end of the Preface.

NEWSPAPER CUTS.

(3694.) 728. Heading of the Newcastle Courant.

See the note to No. (3027.) and the impression at p. 407.

(3695.) 729. Fighting Cocks. From Walker's office.

(3696.) 730. The Devil and Horseman. No. (3192.). From Walker's office.

Impression at p. 417.

(3697.) 731. "Fama Volans." No. (3199.). From Walker's office.

(3698.) 732. Shrub growing in a Flower-pot. Very similar to No. (3221.). From Walker's office.

(3699.) 733. "Sold by Auction."

CUTS FOR BROADSIDES, ETC.

(3700.) 734–736. A Series of Three Cuts of Horse and Groom for Stallion Placards. No. (3531.).

(3701.) 737. Figure of an Old English Hound. No. (3256.). From Mr. Reid, Newcastle.

(3702.) 738. A Shipwreck. No. (3261.).

Impression at p. 425.

(3703.) 739. The Devil. No. (3262.). From Mr. Reid.

(3704.) 740. The Astrologers. No. (3267.). From Mr. Reid.

(3705.) 741. A House. No. (3277.). From Mr. Reid.

(3706.) 742. River Scene and Church. No. (3279.).

(3707.) 743. The Nativity. No. (3280.). From Mr. Reid.

(3708.) 744. Figure holding a Chalice. No. (3282.). From Mr. Reid.

(3709.) 745. Facsimile of old Woodcut. No. (3287.). From Mr. Reid.

(3710.) 746. Facsimile of another old Woodcut.

(3711.) 747. The Ladies' Race. No. (3456.).

(3712.) 748-759. A Series of Twelve Ships. For broadsides, and notices of ship-auctions, voyages, etc. From Mr. Hodgson and others. No. (3481.).

Miscellaneous Cuts—Views.

(3713.) 760. View of the Turf Hotel at Newcastle. No. (3321.). From Mr. Hodgson.

An impression is given at p. 380.

(3714.) 761. View of the Turf Hotel, Newcastle. In a square line border. No. (3322.). From Mr. Hodgson.

(3715.) 762. View of Ruins, near Newcastle. No. (3323.). From Miss Bewick.

An impression is given at p. 447.

(3716.) 763. View of the Tyne, with Ship and Boat.

(3717.) 764. View of a Manufactory. No. (3324.).

(3718.) 765. View of Hilton Castle. No. (3340.). From Mr. Reid.

Miscellaneous Cuts—Animals.

(3719.) 766–791. A Series of Twenty-six Quadrupeds. No. (3409.).

They consist of the Bull, the Hunter (2), the Mule (2), the Ass (3), the Zebra, the Stag, the Rein Deer, the Roe Buck, the Common Goat, the Goat of Angora, the Couguar, the Shepherd's Dog, the Greyhound, the Beagle, the Springer, the English Setter (2), the Cat (2), the Foumart, the Agouti, and the Squirrel Opossum. An impression of the Stag is given at p. 456.

See the note to No. (3409.).

(3720.) 792–797. A Series of Six Birds. No. (3416.).

The Chaffinch, the Pied Wagtail, the Robin (2), the Wren and the Toucan. An impression of the Pied Wagtail is given at p. 458, and of one of the Robins at p. 457.

(3721.) 798. A Fish. No. (3420.).

(3722.) 799. A Dragon Fly. No. (3422.).

Miscellaneous Cuts—Various.

(3723.) 800. Portrait of Q. Elizabeth, holding in her right hand the sceptre and in her left the globe. No. (3426.).

(3724). 801. Oval Portrait of John Knox, in a border of thistles. No. (3430.).

(3725.) 802–804. A Series of Three Portraits of Dr. Markham. Nos. (3433.), (3434.), (3435.). From Mr. Hodgson.

(3726.) 805. Portrait of "Mr. Thomas Dyche."

(3727.) 806. Another Portrait.

(3728.) 807. Arms of the Family of Trevelyan. No. (3486.).

(3729.) 808. An Eight-Horse Waggon. No. (3476.).

(3730.) 809. A Four-Horse Waggon. No. (3477.).

(3731.) 810. Neptune, holding his trident and riding in a shell drawn by two sea-monsters. No. (3478.).

(3732.) 811–817. A Series of Seven Cuts of Fighting Cocks. No. (3533.)

A specimen is given at p. 470.

(3733.) 818. A Mounted Dragoon. No. (3534.).

(3734.) 819–821. A Series of Three Cuts to illustrate the Art of Carving. No. (3536.).

(3735.) 822. The Devil leading towards a Gibbet in the distance a Man with a Wallet on his Back. No. (3540.).

(3736.) 823. The Devil pursuing a Man on Horseback. No. (3541.). From Mr. Reid.

(3737.) 824–847. A Series of Twenty-four Kings and Queens of England. Figures of full length, in octagonal borders. No. (3543.). From Mr. Hodgson.

(3738.) 848–870. A Series of Twenty-three London Cries. In square borders. No. (3544.). From Mr. Hodgson.

(3739.) 871–898. A Series of Twenty-eight London Cries. Without borders. No. (3545.).

(3740.) 899–936. A Series of Five Illustrated Alphabets. One hundred and thirteen Cuts on Thirty-eight Blocks. No. (3546.). From Walker's office, Mr. Hodgson, etc.

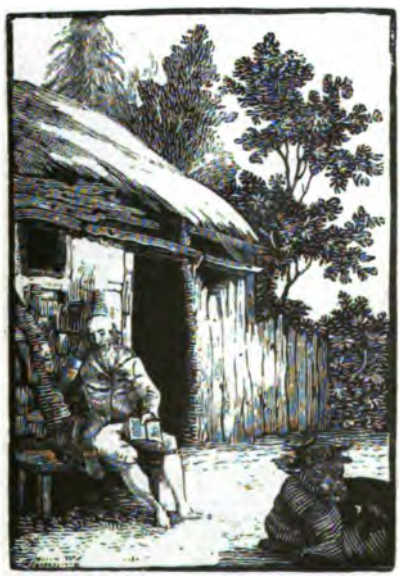
Specimens are given at pp. 471, 472.

(3741.) 937. Part of an Illustrated Alphabet. One Block. No. (3547.).

(3742.) 938–949. A Series of Twelve Fable Cuts. No. (3548.). From Mr. Hodgson. A specimen follows.

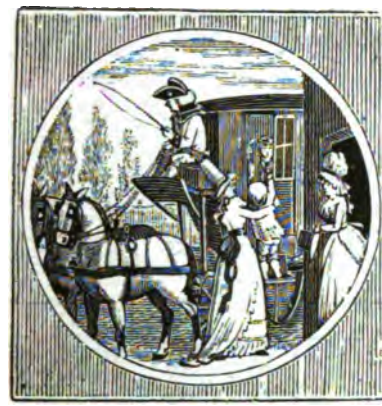
(3743.) 950–961. A Series of Twelve Fable Cuts. No. (3549.). From Mr. Hodgson. Specimens follow.

(3744.) 962–969. A Series of Eight Large Cuts for Book Illustrations. No. (3550.). From Mr. Hodgson. The following are specimens.



(3745.) 970–999. A Series of Thirty Cuts for Book Illustrations. No. (3551.). From Mr. Hodgson and others. The following are specimens.

(3746.) 1000–1021. A Series of Twenty-two Cuts for Book Illustrations. From Mr. Hodgson, Mr. Robinson, and others. No. (3552.).



(3747.) 1022–1069. A Series of Forty-eight Cuts for Book Illustrations. No. (3554). From Mr. Hodgson, Mr. Robinson, and others.

(3748.) 1070–1102. A Series of Thirty-three small Cuts for Book Illustrations. No. (3555.). From Walker's office, and elsewhere.

(3749.) 1103–1108. A Series of Six Cuts for Book Illustrations. No. (3553.). From Mr. Hodgson.

(3750.) 1109–1124. A Series of Sixteen Cuts for Book Illustrations. No. (3556.). From Mr. Hodgson and Mr. Robinson.

(3751.). 1125–1155. A Series of Thirty-one Vignettes. No. (3557.).

Specimens will be found at p. 402, etc.

(3752.) 1156–1170. A Series of Fifteen Fable Cuts. No. (3558.). From Miss Bewick.

Some, perhaps all, by Harvey and others of Bewick's pupils.

(3753.) 1171–1173. A Series of Three Cuts, copies of large Cuts in the Hive. No. (3559.). From Miss Bewick.

Perhaps by pupils of Thomas Bewick.

(3754.) 1174–1179. A Series of Six Scripture Cuts. No. (3560.)

Perhaps older than Bewick.

(3755.) 1180–1197. A Series of Eighteen Cuts for Book Illustrations. No. (3561.).

Older, I believe, than Bewick.

I possess a fine collection of Wood-Blocks older than Bewick, admirably illustrative of the history of wood-engraving in the north of England, but the enumeration of them would carry us into a field to which, how interesting soever, these pages are not devoted.

(3756.) 1198–1202. A Series of Five Ornamental Letters. No. (3562.).

(3757.) 1203–1207. A Series of Five Borders of Letters. No. (3563.).

(3758.) 1208–1211. A Series of Four Cuts "Finis." No. (3564.).

(3759.) 1212–1250. A Series of Thirty-nine Cuts by Pupils.

Three Cuts to illustrate the Story of the Babes in the Wood, by Lee. No. (3567.).
View of a Doric Temple. No. (3568.). From Mr. Hodgson.
Portrait of Lord Byron. No. (3569.).
Four Portraits.
Four blank Shields with Foliage, by Harvey. No. (3570.). From Miss Bewick.
Arms of Eton. From Mr. Hodgson.
Arms. "Aperto vivere voto." From Mr. Hodgson.
Device of Three Anchors.
Two foreign Coats of Arms.
"Shields Omnibus." From Mr. Hodgson.
Ducrow's "Arena."
Signature of "A. Taylor."
The Leopard, by Harvey. No. (3571.). From Miss Bewick.
The Snake-eater, by Harvey. No. (3572.). From the same.

Corporal Trim and Uncle Toby, by Harvey.
Lady in a Wood, by Harvey.
The Star. Heading of a Newspaper.
A Series of Thirteen foreign Trade Medals, etc. From Mr. Hodgson.

ADDITIONS.

(3760.) 1. A New Invented Horn Book. No. (2.).

Six other copies.

(3761.) 2. Isaaci Newtoni Opera Quæ exstant omnia. Commentariis illustrabat Samuel Horsley, LL.D. R.S.S. Reverendo admodum in Christo Patri Roberto Episcopo Londinensi a Sacris.

Londini: Excudebat Joannes Nichols. MDCCLXXIX.

4to. Five vols. The first and second were published in 1779, the third and fourth in 1782, and the fifth in 1785. The diagrams are by Thomas Bewick. He expressly says "The execution of the whole of the cuts devolved upon me." Memoir, p. 75.

(3762) 3. The History of All Nations. [etc.] Designed for the use of Schools. A New and Enlarged Edition.

London: Printed for G. Robinson, in Paternoster-row; and S. Hodgson, in Newcastle. 1784.

18mo. Pp. xiv, 197. With cut of "The Habit of an Englishman" at page 177.

(3763.) 4. Riley's Choice Emblems, Natural, His-

torical, Fabulous, Moral, and Divine. [etc.] The Fifth Edition.

London: Printed by J. Chapman, St. James's Walk, Clerkenwell, For F. Newbery, Corner of St. Paul's-Church-Yard. MDCCLXXXIV.

12mo. Pp. xxiv, 192. With sixty-five cuts. [See the note to No. (13.).]

Good copy, in old calf.

(3764.) 5. A Companion to the Altar: [etc.]

London: Printed, by Assignment from Beecroft, for J. Scatcherd, No. 12, Ave-Maria Lane. [n. d.]

18mo. Pp. 67. With a frontispiece and border on the title by John Bewick.

Good copy, in black calf.

(3765.) 6. The Garden Vade Mecum. No. (41.).

Another very fine copy, in old calf.

(3766.) 7. Hutton's Mensuration. Second Edition.

London: [etc.] MDCCLXXXVIII.

8vo. Pp. xvi, 703. With the diagrams of the former edition.

(3767.) 8. The Life and Adventures of a Fly. Supposed to have been written by himself. Illustrated with Cuts.

London: Printed in the year 1790. [Price 6d.]

12mo. Pp. 92. With a frontispiece and twelve cuts, by John Bewick.

Good copy, in old calf.

(3768.) 9. An Abstract of the Evidence Delivered before a Select Committee of the House of Commons

in The Years 1790 and 1791, on the Part of the Petitioners for the Abolition of the Slave-Trade.

Printed at the Expense of the Society in Newcastle for Promoting the Abolition of the Slave-Trade. 1791.

12mo. Pp. 132. With Bewick's cut of a Kneeling Negro on the title.

Good copy, in old calf.

(3769.) 10. History of Quadrupeds. The second edition.

Royal 8vo. Very fine copy, in its original boards.

(3770.) 11. Gay's Fables. No. (63.).

Another very fine copy, in half calf.

(3771.) 12. Tom Thumb's Exhibition; Being An Account of many valuable and surprizing Curiosities Which he has collected in the Course of his Travels For the Instruction and Amusement of the British Youth.

London: Printed for the Booksellers in Town and Country. [Price Two-Pence.] [n. d.]

24mo. Pp. 63. With early cuts, of which those at pp. 24, 29, 34, 39, 43, and 45, are, I have no doubt, by Thomas Bewick. Perhaps all are by him.

Good copy, in old calf.

(3772.) 13. The Chronicle of the Kings of England, From the Norman Conquest unto the Present Time. By R. Dodsley. A New Edition Enlarged.

London: Printed for Vernor and Hood, Birchin Lane; and E. Newbury, St. Paul's Church Yard. [n. d.]

Square 12mo. With thirty-three portraits and other engravings. Good copy, in old calf.

(3773.) 14. History of British Birds. The Second Edition.

Royal 8vo. Fine copy, in its original boards.

(3774.) 15. History of British Birds. The Fifth Edition.

8vo. Fine copy, in its original boards.

(3775.) 16. The Blossoms of Morality. No. (87.).

Another very fine copy, in old calf.

(3776.) 17. Dodd's Beauties of History. No. (88.).

Another very fine copy, in old calf.

(3777.) 18. The Looking-Glass for the Mind; or, Intellectual Mirror; [etc.]

London: Printed by J. Crowder, For E. Newbery, The Corner of St. Paul's Church-Yard. M,DCC,XCVI.

12mo. Pp. viii, 271.
Very fine copy, in old calf.

(3778.) 19. The Dramatic Works of Samuel Foote, Esq. To which is prefixed A Life of the Author. In Two Volumes.

London: Printed for A. Millar, Strand. M,DCC,XCVII.

12mo. Vol. i. pp. 366; vol. ii. pp. 434. With a few vignettes. Good copy, in old calf.

(3779.) 20. False Alarms; or, the Mischievous Doctrine of Ghosts and Apparitions [etc.] To which is added, The Little Prisoner, A Moral Tale.

London: Printed for F. Newbery, at the Corner of St. Paul's Church-Yard. 1799. Price Three Pence.

24mo. Pp. 96. With a frontispiece and twelve cuts, apparently by John Bewick.

Good copy, in old calf.

(3780.) 21. The Poetical Works of Oliver Goldsmith, M.B. Complete in One Volume. With the Life of the Author. Embellished with Vignettes & Tail-Pieces, Designed and Engraved on Wood, By T. Bewick.

Hereford = Printed & Sold by D. Walker, At the Printing-Office, High-Town; Sold also by G. Sael, No. 192, Strand, London; And may be had of all other Booksellers. 1799.

12mo. Pp. 93. A reprint of the edition of 1795.

Fine Copy, in old calf.

(3781.) 22. The Misfortunes of Love; or, The Adventures of Henry and Julia. To which is added, The Pathetic History of Leonora.

London: Printed by T. Maiden, Sherbourne-Lane, For Ann Lemoine, White-Rose Court, Coleman-Street, and Sold by T. Hurst, Paternoster-Row. 1800. [Price Ninepence.]

12mo. Pp. 48. With three vignettes, said to be by Thomas Bewick.

Good copy, in its original boards.

(3782.) 23. The Life of Richard Turpin, [etc.] To which is added, The Life of Sawney Beane, The Man-Eater.

London: Printed by T. Maiden, Sherbourne-Lane,

For Ann Lemoine, White-Rose-Court, Coleman-Street, And J. Row, No. 90, Houndsditch. Price Sixpence. [n. d.]

18mo. Pp. 38. With two vignettes, said to be by Thomas Bewick.

Good copy, in its original boards.

(3783.) 24. The History of England & Scotland, From the Invasion of Julius Cæsar, to the Conclusion of the War with France, in the Year 1801. Abridged, from Hume, Smollet, Robertson, Heron, and other Continuators. In Four Volumes.

Newcastle upon Tyne: Printed by and for M. Angus and Son, in the Side. 1801.

8vo. With a few trifling tailpieces and large portraits of the kings and queens, which, although considered by some persons to be the work of Thomas Bewick, are very inferior to those which embellish the various editions of Dr. Goldsmith's Abridgement, and are known to have been executed by him.

Good copy, in old calf.

(3784.) 25. The Holy Bible Abridged; containing the History of the Old Testament. Illustrated with Notes and adorned with Cuts, For the Use of Children.

York: Printed by T. Wilson and R. Spence, High-Ousegate. 1802. Price Sixpence.

Square 18mo. Pp. 84. With a frontispiece and twenty-seven cuts by Thomas Bewick.

Good copy, in its original Dutch boards.

(3785.) 26. Comic Sketches; or, Pictures of Men and Manners: [etc.]

York: Printed and Sold by Edward Peck, Lower-Ousegate. 1803.

12mo. Pp. vii, 156. With a frontispiece and two vignettes.
Fine copy, in its original cover.

(3786.) 27. Wood Engravings for the Hive of Ancient and Modern Literature. By T. Bewick and L. Clennel.

Newcastle; Printed by S. Hodgson. 1805.

This, unlike No. (200.), consists of sixteen leaves, including the title. The cut of the Hive, given at page 371 of this volume, occupies the title, pages 2 to 12 have each two of the larger cuts, and pages 13 to 16 have each four vignettes. Each of the sixteen leaves is printed on one side only.

(3787.) 28. The Honours of the Table, or, Rules for Behaviour during Meals; With the Whole Art of Carving, [etc.] The Fourth Edition.

Bath: Printed by M. Gye, For the Author, And sold by A. Whellier, No. 3, Paternoster-Row, London; [etc.] [n. d.]

12mo. Pp. 72. With twenty-five cuts of joints, poultry, fish, etc.

(3788.) 29. The Foundling; or, The History of Lucius Stanhope. Embellished with Cuts.

Newcastle: Printed by and for S. Hodgson, 1805.

24mo. Pp. 31. With a frontispiece and seven cuts, of which I possess the original Blocks.
Good copy, in old calf.
[See the Divisions "Proofs of Illustrations to Books," and "Wood-Blocks."]

(3789.) 30. An Abridgment of the History of England, From the Invasion of Julius Cæsar, to the

Death of George II. By Dr. Goldsmith. And Continued upon the same perspicuous and liberal plan by an Eminent Writer, to the Present Time. Thirteenth Edition, with Heads by Bewick.

London: Printed for the Booksellers, By Wilks and Grafton, Birmingham. MDCCCV.

12mo. With portraits of the kings and queens.

(3790.) 31. The Pilgrim's Progress, From This World, to That which is to Come, Delivered under the Similitude of A Dream. By John Bunyan. A New and Improved Edition, Divided into Chapters. Complete in Three Parts. To which are added Original Notes, Explanatory and Practical, Together with Memoirs of the Life of the Author, A Copious Index, &c. I have used Similitudes. Hos. xii. 10.

Taunton: Printed by J. Poole, For B. Crosby and Co. Stationers' Court, London; And other Booksellers. 1806.

12mo. Pp. xvi, 392. With six full-page cuts, designed by Thurston and engraved by Thomas Bewick.

Good copy, in old calf.

(3791.) 32. The Holy War, [etc.] By John Bunyan. A New Edition, with a New Set of Cuts.

London: Printed and sold by J. Hollis, Shoemaker-Row, Black-Friars. And sold by the Booksellers in Town and Country. [n. d.]

12mo. Pp. 317. With a frontispiece, and two cuts at pp. 19 and 54, by John Bewick.

Good copy, in old calf.

(3792.) 33. The Royal Play Book: or Children's Friend. Adorned with Cuts.

Alnwick, Sold Wholesale and Retail by J. Catnach, at his Toy Book Manufactory. [n. d.]

24mo. Pp. 30. With twenty-four admirable cuts for the letters of the alphabet, very like, but not the same as, those in Hastie's Reading Easy.

Good copy, in calf.

(3793.) 34. A Present for Little Masters and Misses. With Beautiful Cuts.

Alnwick, Sold Wholesale and Retail by J. Catnach, at his Toy Book Manufactory. [n. d.]

24mo. Pp. 30. With ten cuts, which are apparently by Thomas Bewick.

Good copy, in calf.

(3794.) 35. The Death and Burial of Cock Robin; with the tragical death of an Apple Pie. Adorned with Cuts.

Alnwick: Sold Wholesale and Retail by J. Catnach, at his Toy Manufactory. [n. d.]

24mo. Pp. 31. With sixteen early cuts, apparently by Thomas Bewick.

Good copy, in its original cover.

(3795.) 35. English Spelling Book. By William Mavor.

York: Printed by & for Wilson & Spence. 1806.

8vo. With cuts by Thomas Bewick.

Good copy, in old calf.

(3796.) 37. A Universal Spelling Book. By D. Fenning.

York: Printed by & for Wilson & Son. [n. d.]

8vo. With cuts by Thomas Bewick.

Good copy, in old calf.

(3797.) 38. An Abridgment of the History of England, from the Invasion of Julius Cæsar, to the Death of George II. By Dr. Goldsmith. And Continued down to the Surrender of Copenhagen, September 1807, By an Eminent Historian. Ornamented with Heads by Bewick, and Two Elegant Engravings.

London: Printed for J. Brambles, A. Meggit, and J. Waters, By H. Mozley, Gainsborough. 1807.

12mo. Pp. 406. With oval portraits of the kings and queens much larger than those usually attributed to Thomas Bewick. See No. (299.).

Good copy, in old calf.

(3798.) 39. Ancient Historic Ballads.

Newcastle: Printed and Sold by D. Akenhead and Sons; Sold also by Longman, Hurst, Rees, and Orme, Paternoster Row, London. 1807.

12mo. Pp. iv, 236. With cut on the title by Thomas Bewick.

Fine copy, in its original boards.

(3799.) 40. The Happy Shepherd: or, Rural Retirement; A Moral Tale. To which is added the History of a Coxcomical Fellow. Also the Disappointed Lovers; a Tale. Embellished with Elegant Cuts.

Gainsborough: Printed by H. Mozley. Price Sixpence. 1809.

18mo. Pp. 71. With a frontispiece and two cuts by John Bewick.

Good copy, in its original Dutch boards.

I have other books published by Mozley, 'The Entertaining History of Charlotte and Francis,' 'A Pleasing Dialogue on Backgammon,' 'The Canary-Bird,' 'The Rose-Bush,' etc. etc., with cuts which I am unwilling to attribute to either Thomas or John Bewick.

(3800.) 41. The Life of John Thompson, Mariner, Written by Himself: Also, his Divine Selections, in Prose and Verse, From esteemed Authors. Embellished with Engravings.

Newcastle: Printed for the Author, By J. Catnach, Newgate-Street. 1810.

12mo. Pp. lxxvi, 214. With two tail-pieces by Thomas Bewick. Good copy, half-bound.

(3801.) 42. Fables, in Verse. By the Revd Henry Rowe, LL.B. Rector of Ringshall, in Suffolk.

London: Printed for J. J. Stockdale, 41, Pall-Mall. 1810.

8vo. Pp. 314. With a frontispiece and twenty-nine cuts, whose claim to be considered the work of either Thomas or John Bewick is very questionable.

Fine copy, in purple morocco.

(3802.) 43. The Juvenile Tourist: [etc.] A New Edition, Being the Third, with Additions and Improvements. By John Evans, A.M.

Albion Press: Printed for James Cundee, Ivy-Lane, Paternoster-Row, London. 1810. [Price Six Shillings Bound.]

12mo. Pp. xvi, 479. With a few unimportant vignettes. Good copy, in old calf.

(3803.) 44. Hudibras; in Three Parts. Written in the Time of the Late Wars. By Samuel Butler, Esq.

London: Printed for Vernor, Hood, and Sharpe; W. Otridge and Son; J. Cuthell; [etc.] and R. Scholey. 1811.

12mo. Pp. viii, 386. Some of the cuts are thought to be by Thomas Bewick, among many which are by Charlton Nesbit.

Good copy, in its original boards.

(3804.) 45. A Catalogue of Books, Now on Sale by Emerson Charnley, Newcastle. [etc.]

Newcastle: Printed by S. Hodgson, Union-Street, for E. Charnley; and Sold by Baldwin, Cradock, and Joy, London: and Constable and Co. Edinburgh. 1817.

8vo. Pp. 146. With Bewick's cuts of the Domestic Cock, Turkey, Improved Cart-Horse, Sky Lark, Fisherman, and Old Road-maker.

Good copy, in its original cover.

(3805.) 46. A Catalogue of an Extensive and Valuable Collection of Books, Now on Sale by Emerson Charnley, Newcastle; at the prices affixed.

Newcastle: Printed by S. Hodgson, Union-Street, for E. Charnley, Bigg-Market. 1818.

8vo. Pp. 120. With Bewick's cuts done for Mr. Thomas Hodgson, Mr. Adamson, and Mr. Brockett.

Good copy, in its original cover.

(3806.) 47. A Similar Catalogue. 1820.

8vo. With small view of Newcastle Castle on the title, the cut of the Elephant, and two fable cuts.

Good copy, in its original boards.

(3807.) 48. The Sportsman's Calendar, or, Monthly Remembrancer of Field Diversions. By the Author of The British Field Sports.

London: Printed for Sherwood, Neely, and Jones, Paternoster-Row. 1818.

18mo. Pp. 172. With a selection of the cuts used in 'The British Field Sports.'

Good copy, in its original boards.

(3808.) 49. A Week at Harrogate. A Poem: Third Edition; with Three Neat Plates.

Knaresborough: Printed (for the Author) at Hargrove's office. [etc.] 1818.

12mo. Pp. vii, 98. The engraving of St. Robert's Chapel, facing p. 86, is considered by some to be by Thomas Bewick, but I do not believe it so to be.

Good copy, in its original boards.

(3809.) 50. Memoirs of Sir Walter Blackett. No. (364.).

Another copy. On large paper. From the Straker Library.

(3810.) 51. Biographical Memoir of William Ged. No. (365.).

Another copy. On large paper. "30 Copies on royal 8vo."

(3811.) 52. Willett's Memoir on the Origin of Printing. No. (369.).

Two other copies. On large paper. "30 Copies on royal 8vo."

(3812.) 53. A Collection of Right Merrie Garlands for North Country Anglers.

Newcastle: Printed for Emerson Charnley. MDCCCXXXVI.

8vo. Containing "The Angler's Progress, M.DCCC.XX;" "The Tyne Fisher's Farewell, &c. M.DCCC.XXIV;" and The Fisher's Garlands, from 1821 to 1832. See No. (376.).

Fine copy, in its original cloth boards.

(3813.) 54. An Address Delivered in the Loyal Northumbrian Social Society; August 28, 1821. By W. G. Thompson.

Newcastle: Printed by S. Hodgson, Union-Street. MDCCCXXII.

8vo. With small cut of Newcastle Castle on the title.

(3814.) 55. Memoir of the late Rev. John Farrer.

Newcastle: Printed by T. and J. Hodgson, Union Street. 1844.

Pp. xiii, 37. With Mr. Fenwick's cut and a portrait of Mr. Farrer.

(3815.) 56. British Field Sports. No. (410.).

Another copy. On large paper.

(3816.) 57. Fabulous Histories; or, The History of the Robins. By Mrs. Trimmer. Designed for the Instruction of Children, respecting their Treatment of Animals. Thirteenth Edition. With Wood Cuts by Bewick.

London: Printed for N. Hailes, Juvenile Library, London Museum, Piccadilly. 1821.

12mo. Pp. viii, 164. With cuts, which, if engraved by Thomas Bewick, were certainly not designed by him.

Good copy, in old calf.

(3817.) 58. First Book of the Chronicles of the Isles. [etc.] By Mary Ann Clarke.

W. Appleton, Printer, Darlington. (Price Two Pence.) [n. d.]

12mo. Pp. 12. A political *jeu d'esprit*. With copy of the cut of the Habit of an Englishman, similar to No. (3274.), on the title.

(3818.) 59. Description of Alnwick Castle. [etc.] A New Edition, Considerably enlarged and improved. To which is added, the Hermit of Warkworth.

Alnwick: Printed and Published by W. Davison, Bondgate Street. [n. d.] [1823.]

18mo. Pp. 134. With Bewick's frontispiece of the "South View of Warkworth Hermitage."

Good copy, in boards.

(3819.) 60. Stanzas on the Intended Road from Potticar Lane to Leyburn Hole. No. (466.).

Another copy. On large paper.

(3820.) 61. Poetic Sketches. [By C. N. Wawn.] No. (467.).

Another copy.

(3821.) 62. Sykes's "Statue of King James the Second." No. (479.), (2.).

Another copy. On very large paper.

(3822.) 63. The Sportsman's Repository, or, a Correct Delineation of the Horse & Dog.

London: Printed for Sherwood, Gilbert & Piper, Paternoster Row. 1831.

4to. Pp. xiv, 208. With cuts used in 'Lawrence on the Horse,' 'British Field Sports,' etc. Those at pp. 28, 36, 70, and 204, are inserted in this volume at pp. 420, 346, 269, and 478.

Fine copy, in green cloth.

(3823.) 64. The Howdy and The Upgetting. No. (512.).

Another copy. 12mo. From Mr. John Bell.

Cuts in the History of British Birds.

The Golden Crested Wren. Nos. (968.)–(970.).

(3824.) 65. Another impression. From Charnley's Catalogue, 1816.

Proofs of Cuts, etc., in Miscellaneous Books and Pamphlets.

Account of Newcastle. No. (29.).

(3825.) 66. Title. *Proof on paper.*

Poems of Goldsmith and Parnell. No. (78.).

(3826.) 67. The Traveller. *Old proof on white India paper.*

(3827.) 68. The Hermit at his Morning Devotions. *Old proof on white India paper.*

Goldsmith's Vicar of Wakefield. No. (121.).

(3828.) 69. The Hayfield. *Proof on paper.*

Lawrence on the Horse. No. (234.).

(3829.) 70. Cut at page 246. *On yellow China paper.*

History of Alnwick. No. (277.).

(3830.) 71. Frontispiece. *Old proof on paper.*

System of Natural History. No. (283.).

(3831.) 72. The Lion and the Tiger. *Proof on thick paper.*

(3832.) 73. A Right Merry Book of Garlands. Collected by J. Bell, on the Quay, Newcastle upon Tyne. [n. d.]

Title. *Proof on paper.* From Mr. John Bell.

(3833.) 74. Right Merry and Pleasant Histories; Collected by John Bell Newcastle-upon-Tyne. [n. d.]

Title. *Proof on paper.* From Mr. John Bell.

DR. TOMLINSON'S CODICIL. No. (348.).

(3834.) 75. Title. *Proof on paper.* From Mr. John Bell.

(3835.) 76. A Collection of Very Rare and Curious Historical Tracts, Relating to the Town and County of Newcastle upon Tyne.

Newcastle: Printed for Emerson Charnley. MDCCCXXXVII.

Title. *Proof on paper.* From Mr. John Bell.

(3836.) 77. Publications of the Typographical Society of Newcastle by John Fenwick.

Newcastle: Printed by T. and J. Hodgson. MDCCCXLI.

Title. *Proof on paper.* From Mr. W. Garret.

BRITISH FIELD SPORTS. No. (410.).

(3837.) 78. Horse Racing, p. 461. *Old proof on white India paper.*

BROWN'S POEMS. No. (433.).

(3838.) 79. Frontispiece. *Proof on paper.* From Mr. W. Garret.

BRUCE'S LIFE OF DR. HUTTON. No. (450.).

(3839.) 80. 1. Dr. Hutton's Medal. *On white India paper.*

(3840.) 80. 2. Another impression. *On vellum.*

(3841.) 80. 3. Another. *On yellow satin.*

SERVICE'S METRICAL LEGENDS. No. (489.).

(3842.) 81. Vignette "Finis." *Old proof on paper.*

CUTS FOR EXHIBITIONS.

PORTRAIT OF S. G. KEMBLE. No. (2257.).

(3843.) 82. Another impression. From Mr. John Bell.

RACING CUTS.

RACING CUT. Nos. (2287.)-(2292.).

(3844.) 83. Another impression. At the head of a perfect "List of Horses, &c. Entered to run on the Town Moor, Newcastle Upon Tyne, in June, 1804." "M. Angus and Son, Printers, Newcastle upon Tyne."

RACING CUT. Nos. (2317.), (2318.).

(3845.) 84. Another impression. "W. Boag, Printer, Newcastle."

MISCELLANEOUS CUTS—VIEWS.

(3846.) 85. View of the Tyne, with Ship and Boat.

MISCELLANEOUS CUTS—ANIMALS.

(3847.) 86. The Four Large Woodcuts, Lion, Tiger, Elephant, and Zebra.

In demy 4to, protected by stiff covers. Issued by Mr. Pidcock, at York, in the year 1800, for the use of schools.

APPENDIX.

I HAVE reserved for a short Appendix a complete Collection of the various Portraits of Thomas Bewick, a most interesting series of autograph letters and other documents of him and his family, some curious and unique memorials of various kinds of himself, his family, and business connections, and the rarest and choicest of the works of his pupils. The former departments are invaluable as illustrations of his personal history, while the last exhibits his success in the creation of a school of wood-engravers, who, if not equal to their great master, are after him the best of which English art can boast.

PORTRAITS OF THOMAS BEWICK.

(3848.) 1. 1. "Mr. Thos. Bewick." On copper. Kidd after Miss Kirkley. Original impression, Jany. 4. 1798. *Proof on paper.*

(3849.) 1. 2. Another impression. *Proof on paper.*

(3850.) 1. 3. Another. Reprint of 1851. *On paper.*

(3851.) 1. 4. Another. *On yellow satin.* From Mr. J. G. Bell.

(3852.) 2. 1. "Mr. Thos. Bewick." On copper, by Summerfield after Murphy. Original impression, Novr. 1st. 1815. *On white India paper.*

(3853.) 2. 2. Another impression, but dated Feby 1, 1816. *On paper.*

(3854.) 2. 3. Another, 1816. *On white India paper.*

(3855.) 3. 1. "Thomas Bewick." On copper. Ranson after Nicholson. Original impression, Jany. 1816. *On white India paper.*

(3856.) 3. 2. Another impression, but cut down and enclosed in a border. *On paper.*

(3857.) 4. 1. "Mr. Thos. Bewick." On copper. Burnet after Ramsay. Original impression, Octr. 25. 1817. *Proof on paper.*

(3858.) 4. 2. Another impression. *On white India paper.*

(3859.) 4. 3. Another. *On white India paper.*

(3860.) 4. 4. Another. Reprint of 1851. *On paper.*

(3861.) 4. 5. Another. *On white India paper.*

"Rev. Thomas Hugo, with J. G. Bell's compts."

(3862.) 4. 6. Another. *On yellow satin.* From the same.

(3863.) 5. 1. "Thomas Bewick." On wood. By Charlton Nesbit. *On paper.*

(3864.) 5. 2. Another impression. *On yellow China paper.*

(3865.) 5. 3. Another. With Bewick's cut of the Newcastle Old Exchange. *On white India paper.*

See the note to No. (3350.).

(3866.) 5. 4. Another. *On pink India paper.*

(3867.) 5. 5. Another. *On vellum.*

(3868.) 6. 1. Thomas Bewick. On wood. By Jackson. On a proof page of the Descriptive and Critical Catalogue, 1851.

(3869.) 6. 2. Another impression. *On white India paper.*

(3870.) 6. 3. Another. *On white India paper.*

(3871.) 6. 4. Another. *On parchment.*

(3872.) 6. 5. Another. *On yellow satin.*

(See Sykes's Local Records, vol. ii. p. 227; Richardson's Table Book, vol. iii. p. 400.)

(3873.) 7. Thomas Bewick. On wood. By Jackson. For Jackson and Chatto's History of Wood-Engraving. *On white India paper.*

(3874.) 8. "Thomas Bewick." On steel. Drawn & Engraved by Edward Train, From a Bust by Baily.

With a note by the sculptor, stating that he considers the engraving "not like the cast from which it has been taken, nor like the great original."

(3875.) 9. A Series of Four reduced Copies of Nos. 1, 2, 3, 4. From the Select Fables of 1820. *On white India paper.*

(3876.) 10. "Thomas Bewick." On wood. A reversed copy, by Heaviside, of the engraving by Ranson after Nicholson; done in 1846, for Howitt's Journal. *On paper.*

(3877.) 11. "Bewick." Engraved on steel by Lizars, for the Naturalist's Library. *On paper.*

(3878.) 12. "Thomas Bewick." On steel. Bacon after Ramsay. 1852. *Proof on India paper.*

Considered by many the best likeness ever produced. The plate is in my possession, and an impression forms the frontispiece to the large-paper copies of this volume.

(3879.) 13. 1. "Thomas Bewick." On steel. Meyer after Ramsay. *On India paper.* One of "only 25 copies printed before letters."

"The Rev. Thomas Hugo, with Edwin Pearson's respectful compliments."

(3880.) 13. 2. Another impression. *On India paper.* With the letters. From the same. Published by E. Pearson, 64, St. Martin's Lane, 1865.

Said by the family of the artist to be "a most excellent likeness, and a complete success."

Autograph Letters, etc., of Thomas Bewick, and his Family.

(3881.) 1. Letter of Thomas Bewick to Mr. Scott, engraver, Clerkenwell, dated Newcastle, 8 Aug.t 1804.

Apologizes for delay in sending some cuts, on account of his being "bewildered with the sale of his Books, & the consequent correspondence with friends;" and wishes to treat with him for the copyright of his "Birds."

(3882.) 2. Letter of Thomas Bewick to Messrs. Vernor, Hood and Sharpe, dated Newcastle, 1 June, 1807, concerning the price of his "Quadrupeds" and "Birds."

(3883.) 3. 1. Letter of Thomas Bewick to a London firm, dated Newcastle, 22 July, 1811, relative to the delivery of some subscribed-for copies of the "Quadrupeds." 1 page 4to. From Mr. J. G. Bell.

This is the original of the lithographed facsimile, published in 1851.

(3884.) 3. 2. The lithographed facsimile. Large paper. From Mr. J. G. Bell.

(3885.) 3. 3. Another impression. *On yellow satin.* From the same.

(3886.) 4. Letter of Thomas Bewick to Mr. Scott, dated Newcastle, 29 Decr. 1814.

Inquires whether he will take a young man, named Robt. Acon, or Aikin, cartwright, of Collill, Northumberland, whose drawings have attracted the notice of some gentlemen in his neighbourhood, to learn engraving, and, if so, upon what terms, etc.

(3887.) 5. Letter of Thomas Bewick to a gentleman at Durham, written in July, 1816, requesting payment of an account.

(3888.) 6. Letter in the handwriting of Miss Bewick, but signed by Thomas Bewick, to R. E. Croker, Esqre. dated Newcastle Tyne, June 26, 1822.

Acknowledges the receipt of £5 for engraving his arms, and his gratification that the work had met with his approbation. Promises to apprise him of the completion of his work on Fishes. "I have already made some progress in the business, particularly with the vignettes."

For an impression of the cut to which this letter refers see No. (1993.).

(3889.) 7. Letter of Thomas Bewick to Mr. Charnley, dated Gateshead, 22 May, 1826. Obtained from Mr. W. Garret.

Begins with an account of his ill-health, and intended visit to Buxton. Laments the inconvenient expense which this will bring upon him, and solicits payment of his Christmas account. Concludes with an attack on Mr. Charnley, whom he had fondly considered as his friend, for the copying of one of his cuts to embellish Mr. Roxby's pretty little Fisher's Garland [see Nos. (376.), (3812.)]. States the law of copyright, and the punishment for its violation. "I trust you will see this in its proper light, & in future not attempt to act so improperly." Supposes that Mr. Nicholson was the artist employed in this unfriendly business. "If so, I shall be *obliged to convince him* of the impropriety of his conduct. He knows perfectly well how easy it is to make a facsimile of any design on wood, & that an impression from any woodcut can, line by line, be transferred to a plain block, so that there is no difficulty in cutting the lines so distinctly thus burnished on," etc.

A multitude of publications during the last forty years furnish positive proof that Bewick and his family have had abundant reason to complain of the practices here condemned.

(3890.) 8. Letter of Thomas Bewick to some bookseller, dated Gateshead, 4 Aug.t 1826.

Delays answering a question relative to the price of the "Birds" until he has heard from Messrs. Longman and Co. "As in all probability the present edition will meet with an increased sale, from its containing nearly a hundred cuts new to the work, and its having been a considerable time out of print, I flatter myself you may be induced to accede to the terms I shall offer you." Obtained from Mr. W. Garret.

(3891.) 9. Conclusion of a letter, with signature, in the handwriting of Thomas Bewick. From Mr. W. Garret.

[See also Nos. (3938.), art. 32, and (3990.).]

(3892.) 10. Autograph signature of Thomas Bewick. Given me by Miss Bewick.

(3893.) 11. "Miss Weatherburn." In the autograph of Thomas Bewick, April 12, 1802. From the same.

(3894.) 12. "A first Edition of Bewick's Birds on hand, to be had here." Notice for a window, in the handwriting of Thomas Bewick. From Mr. Sykes's Collection.

(3895.) 13. "To call at Mr. Bell's, Land Surveyor, Gateshead, for an Impression of Index to British Birds, & leave it at House, Gateshead." In the handwriting of Thomas Bewick. From the late Mr. John Bell.

(3896.) 14. Engraved bill-head of Beilby & Bewick. The items in the handwriting of Thomas Bewick. Dated Newcastle, 22nd Nov. 1796. "Received Feby. 1st 1797. the Contents in full. Ra. Beilby."

(3897.) 15. Engraved bill-head of Thomas Bewick. With three words in the handwriting of Thomas Bewick. Dated Newcastle, October, 1803.

(3898.) 16. Account, dated Newcastle, 13 May, 1807. Wholly in the handwriting, with receipt signed, of Thomas Bewick.

(3899.) 17. Engraved bill-head of Thomas Bewick. With three words in his handwriting. Dated Newcastle, 1810.

(3900.) 18. Engraved bill-head of Thomas Bewick. With three words in the handwriting of Thomas Bewick. Dated Newcastle, July 13th 1811.

(3901.) 19. Engraved bill-head of Thomas Bewick. With the items in the handwriting of Thomas Bewick. Dated Newcastle, 19 Feby. 1812.

(3902.) 20. Engraved bill-head of Thos. Bewick & Son. With a few words of autograph. Dated Newcastle, July 16, 1814.

(3903.) 21. Engraved bill-head of Thos. Bewick & Son. With a few words of autograph. Dated Newcastle, Feby. 3, 1816.

(3904.) 22. Engraved bill-head of Thos. Bewick & Son. With three words in the handwriting of Thomas Bewick. Dated Newcastle, Augt. 22, 1818.

For other specimens of Bewick's handwriting see Nos. (49.), (100.), (104.), (108.), (153.), (573.), (1044.), (1512.), (3308.), etc. etc.

(3905.) 23. Account receipted, wholly in the handwriting of Miss Bewick. Dated Newcastle, Novr. 8. 1806.

(3906.) 24. Engraved bill-head of Thos. Bewick & Son. The items in the handwriting of Miss Bewick. Receipted by Robert E. Bewick, May 22. 1819.

(3907.) 25. Pen and ink map of the country between Newcastle and Bywell, intended as a guide for a

walk through Cherryburn, Eltringham, Ovingham, &c. By Miss Bewick. June, 1850.

Seals.

(3908.) 1. Brass seal bearing the letter "H," "engraved by Thomas Bewick for Hodgson the printer." From Mr. W. Garret.

(3909.) 2. Brass seal bearing a Ship, with the motto "Telle est la vie." From Mr. W. Garret.

(3910.) 3. Steel seal bearing the letters "J B." Done for and given me by Mr. John Bell.

Miscellanies relating to Thomas Bewick and his Family.

(3911.) 1. A large Pedigree of the Bewick family, first drawn up in 1820, and continued to the end of 1849. From Mr. John Bell, who lent it to Mr. Atkinson for his Memoir.

(3912.) 2. Notice of a Meeting for procuring a Marble Bust of Thomas Bewick, for the Library of the Literary and Philosophic Society of Newcastle. Dated 6 June, 1825.

(3913.) 3. MS. Account of the Proceedings "at a Meeting of Friends to Mr. Thomas Bewick held at the Turk's Head Inn, on June the sixth, 1825," preliminary to the public advertisement of the "Bust of Mr. Bewick," with the names of the Gentlemen present and the various Resolutions in full. In the handwriting Mr. John Bell.

(3914.) 4. 1. Prospectus of the "Bust of Mr. Bewick." "Newcastle: Printed by Edward Walker."

(3915.) 4. 2. Another copy.

(3916.) 4. 3. Another copy.

(3917.) 4. 4. Another copy. With the names of some additional subscribers in MS. From Mr. J. G. Bell.

(3918.) 4. 5. Another copy. With the names of many additional subscribers, in the handwriting of Mr. Charnley, Mr. Garret, and others. From Mr. Garret.

This was the copy which hung in Mr. Charnley's shop, "and forms," says Mr. Garret, "a most interesting record of the compliment paid to the genius of Bewick by the Literary Society of Newcastle, in awarding to him the honour of having his bust in their rooms, alongside of Boulton, Watt, Hutton, Brougham, and other great men."

(3919.) 4. 6. A reprint, with most of the additional names inserted.

(3920.) 5. Cover for the Mourning at Thomas Bewick's funeral. "Funerals Furnished by Arthur Reed, Woollen Draper and Undertaker, No. 78, Pilgrim Street, Newcastle upon Tyne." "Geo. Burnett, Esq. Mourner, for the Funeral of the late Mr. Tho: Bewick. Attendance requested on Thursday Morning the 13 Nov. Inst. at 9 o'clock."

"Poor Tommy's 'Winding Sheet' I beg you will accept, as a gift from your old friend on the banks of the Tyne. It has its interest, as the last memorial of poor Tommy Bewick on this side of the grave." Mr. W. Garret to the Rev. Thomas Hugo.

(3921.) 6. View of Prudhoe Castle. Archer after Carmichael. Published by Currie and Bowman, Newcastle, 1838.

With Ovingham in the distance, the burial-place of Thomas and John Bewick.

(3922.) 7. MS. copy of the Epitaphs of Thomas Bewick, John Bewick, and Robert Johnson, at Ovingham.

(3923.) 8. MS. copy of the Epitaphs of John and Jane Bewick, of John Bewick, and of Robert Johnson, in Ovingham Churchyard. "Copied 25 September, 1817." In the handwriting of Mr. John Bell.

(3924.) 9. "Brief Memoir of Mr. Thomas Bewick. Sold by G. Arnett, Collingwood-Street, and John Sykes, Bookseller, Pilgrim-Street, Newcastle. F. Humble, Printer, Durham."

Two columns, on a 4to page.

(3925.) 10. Notice of the Death and Funeral of Thomas Bewick. With two cuts, the upper of which is introduced at p. 328, and the lower at p. 332 of the Select Fables of 1820.

(3926.) 11. 1. Prospectus of a portrait of the late Thomas Bewick, by Bacon after Ramsay. August, 1852. 4to.

(3927.) 11. 2. Another copy.

(3928.) 12. View of Bewick's Workshop, Newcastle. A cutting from the Penny Magazine, July 10, 1841.

(3929.) 13. The proof-sheets of a large portion of Mr. G. C. Atkinson's "Sketch of the Life and Works of the late Thomas Bewick."

With autograph note of Mr. Atkinson to Mr. John Bell,—"If these proof-sheets which I send you of my memorial of our mutual friend Bewick are worth your acceptance, I shall be glad of it." (etc.) "27 July, 1831."

(3930.) 14. Sketch of the Life and Works of the late Thomas Bewick. By George C. Atkinson. [etc.] Newcastle: Printed by T. and J. Hodgson, Union Street. 1830.

4to. Pp. 28. A perfect copy of the previous article.
"John Bell, Esq., from his friend the Author."

(3931.) 15. Proof pages 559–608 of Jackson and Chatto's History of Wood-Engraving. From Mr. John Bell, to whom they were given by Mr. Chatto.

(3932.) 16. Five autograph letters between Mr. John Bell and Mr. Chatto, on various points in the notice of Bewick by the latter in his History of Wood-Engraving, written in May, June, and July, 1840.

They have been quoted in the Introduction to the Division "The Chillingham Wild Bull."

(3933.) 17. An Account of A Pretty Book of Pictures, or The History of Tommy Trip and his Dog Jowler. In the handwriting of Mr. John Bell.

On the opposite page the following memorandum is written :—
"The note on the opposite page was written in presence of Thomas Bewick, and is this day, 14 October, 1859, parted with to Mr. Robert White, for the sum of One Pound, Ten Shillings, which I have received. John Bell."

(3934.) 18. MSS. copies of letters from Thomas Bewick and Robert Elliot Bewick to Mr. Richard Wingate and Mr. Edward Walker, 1821–1827. From Mr. R. Robinson.

(3935.) 19. Prospectus of the Memoir of Thomas Bewick. With vignette of the Ass and Bees.

(3936.) 20. Five title-pages, "The Works of Thomas Bewick. Newcastle-upon-Tyne: MDCCCXXVI." Imp. 8vo. With vignette on each of a man shooting. From Mr. John Bell.

(3937.) 21. Three title-pages, "Specimens of the Works of Thomas Bewick," etc. "London: John Gray Bell, Kensington. 1849." "Privately printed." 4to.

"Rev. Thos. Hugo, with J. G. B.'s respects."

(3938.) 22. A volume of Newspaper Advertisements, Notices, &c. connected with Bewick and his works, as follow:—

1. Advertisement of the preparation of the Newcastle Almanack for 1786. Oct. 1785.
2. Advertisement of its being published on that day, Nov. 5, 1785.
3. Notice of the Kyloe Steer. Dated 31 July, 1790.
4. Advertisement of the Print of the Kyloe Ox. Dated 4 December, 1790.
5. Lines by Mr. Geo. Byles, for the Newcastle Advertiser, on Bewick's Quadrupeds. May, 1790.
6. Advertisement of the publication of the First Edition of the Quadrupeds. May, 1790.
7. Notice of Spearman's Ox. Dated April 9, 1791.
8. Notice of the death of John Bewick. Dated 5th Dec. 1795.
9. Notice of Co-partnership between Ralph Beilby and Thomas Bewick being this day dissolved by mutual consent. Dated Newcastle, January 1, 1798.
10. Advertisement of "History of Birds." Sep. 1, 1798.
11. Advertisement of the First Edition of the Water Birds. August, 1804.
12. Notice of the Quadrupeds. Cutting from the Morning Chronicle, 29 April, 1807.
13. Advertisement of the Fifth Edition of the Quadrupeds. 13th May, 1807.
14. Advertisement of Thomas Bewick that he has taken his son Robert Elliot Bewick into partnership. Dated Newcastle, January 1, 1812.
15. Advertisement of the Seventh Edition of the Quadrupeds. [1820.]
16. Advertisement of a New Edition (the fifth) of the British Birds. 22nd Dec. 1821.
17. Advertisement of the preparation of a Supplement to the British Birds.
18. Notice of the progress of the Supplement to the British Birds. Monthly Magazine for August, 1824.
19. Advertisement of the Supplement to the Birds.
20. Advertisement of the Eighth Edition of the Quadrupeds. [1824.]

21. Advertisement of a New Edition (the seventh) of the British Birds. 26 May, 1832.
22. Advertisement of the Quadrupeds, Birds, and Æsop. Aug 24, 1838.
23. Advertisement of Æsop's Fables. Oct. 1818.
24. Advertisement of the Second Edition. 20 Jan. 1824.
25. Notice of the Select Fables being in the press. May 15, 1819.
26. Advertisement of the volume being ready. Aug. 3, 1820.
27. Notice of the presentation of a silver tankard to Mr. Harrop, by Thomas Bewick, Chairman of the Committee of Subscribers.
28. Notice of the visit to Bewick of the Grand Duke Nicholas of Russia.
29. Query respecting the Sleep of Fishes. From the Newcastle Magazine.
30. Advertisement of the Old Horse Waiting for Death. Aug. 20, 1832.
31. Notice of the Exhibition of an American Elk. 10 April, 1790.
32. Letter of Thomas Bewick on Salmon Fishing in the Tyne. From the Tyne Mercury, 4 July, 1843.
33. Notice of the shooting of the Rough-Legged Falcon.
34. Article on the "Synopsis of the Newcastle Museum." From the Durham Chronicle.
35. Prospectus of a "History of Northumberland." Dated 1806.
36. Notice of the Death of Thomas Bewick. A proof from the Tyne Mercury, 1828.
37. Notice of the death of Robert E. Bewick. Dated Aug. 4, 1849.
38. Proposals for publishing a portrait of Thomas Bewick, by Ranson after Nicholson. Sep. 18, 1813.
39. Advertisement of the portrait's being ready. Feb 17, 1816.
40. Proposals for publishing a portrait of Thomas Bewick, from a painting by Ramsay. March 9, 1816.
41. Advertisement of the portrait's being ready. Nov. 8, 1817.
42. Advertisement of a portrait of Thomas Bewick, by Bacon after Ramsay. Aug. 27, 1852.
43. Advertisement of "Memoirs of Thomas Bewick, Written by Himself." "Subscribers' Names received by Robert Robinson," etc.

44. Some Account of Thomas Bewick, and other Artists, in Newcastle upon Tyne. By Dr. Hutton. Monthly Magazine for June, 1822.
45. Memoir of Thomas Bewick. From Whitridge's Northern Miscellany, March, 1846.
46. Memoir of Thomas Bewick. From the Newcastle Guardian of Sat. April 4, 1846.
47. Article on the "Memoir of Thomas Bewick." From the Newcastle Journal of June 19, 1862.

(3939.) 23. A volume of Letters and MSS. Memoranda, by the late Mr. W. Garret, the late Mr. John Bell, Mr. J. G. Bell, Mr. Robinson, and others, received in the course of forming the present Collection, and from which the extracts have been taken which occur in the previous pages of this volume.

(3940.) 24. A volume of Miscellanies, Proof-sheets, Advertisements, etc., connected with the "Descriptive and Critical Catalogue" of 1851.

(3941.) 25. List of one hundred and seventy-four specimens of the works of Thomas Bewick, selected for and exhibited at the Manchester Exhibition. Dated 25 April, 1857.

(3942.) 26. Seven volumes of Sale Catalogues, and of cuttings from Booksellers' Catalogues.

Among them are the following:—

Two copies of John Bell's Catalogue. 8vo. April 11, 1795. Fine copies, half-bound. From Mr. John Bell.

John Bell's Catalogues. 8vo. 1818. Fine copy, half-bound. From Mr. John Bell.

A complete set of W. Garret's Catalogues. From Mr. W. Garret.

The Library of John Trotter Brockett, Esq. Dec. 1823.

Various Parts of the Library and Collections of Mr. John Bell. 1855–1865.

"The John William Bell Collection." Nov. 10, 1859.

"The Thomas Bell Collection." Nov. 5, 1860.

The Library of John Fenwick, Esq. Sept. 1865.

Sale at Puttick and Simpson's. Dec. 15, 1852.
Sale at Puttick and Simpson's. Aug. 6–10, 1861.
Sale by Mr. Muras, at Newcastle, Sep. 28, 1864.
Sale at Sotheby's of the Library of the Rev. Samuel Prince. December, 1865.

Portraits, Autographs, etc., of Bewick's Business Connections, etc.

(3943.) 1. Bill receipted, dated Newcastle, July 10, 1790, in the handwriting of "Sol. Hodgson." From the late Mr. John Bell.

(3944.) 2. Bill receipted, dated June 21, 1799, in the handwriting of "Ra. Beilby." From the same.

(3945.) 3. Receipt, dated Mar. 13, 1802, in the handwriting of "Ra. Beilby." From the same.

See also No. (3896.).

(3946.) 4. The Thornton Brass in All Saints' Church, Newcastle. A copperplate by Ralph Beilby.

(3947.) 5. Shop-card of Gibson and Moor, Chymists & Druggists, Newcastle. Copperplate. "Beilby Sculp."

(3948.) 6. Book-plate. "Thos. Wentworth, Bretton Hall, Yorkshire. 1789." "R. Beilby sculpt. N Castle."

(3949.) 7. Book-plate. "J. Brand, A.B. Coll. Linc. Oxon." "R. B." Ruins, with steeple of S. Nicholas in the distance. Copperplate by R. Beilby.

(3950.) 8. View of Godstow Nunnery. On the title of Brand's "Illicit Love." 4to. Newcastle, 1775. Copperplate by R. Beilby.

(3951.) 9. Book-plate. "Geo. Allan, Darlington." "J. Bailey ft." Copperplate.

(3952.) 10. Caricature. A man discharging some filth on a tomb inscribed "Capability." By R. Beilby.

See Hodgson's Northumberland, vol. i. part ii. page 243.

(3953.) 11. "A West View of the Ruins of Newcastle Bridge. W. Beilby Delin.t R. Beilby sculp.t" Copperplate.

(3954.) 12. Figure of Time with a broken scythe. Copperplate. "Beilby sculp.t"

(3955.) 13. Barnard Castle Church. Copperplate. Engraved by R. Beilby.

(3956.) 14. Durham Cathedral. Copperplate. Engraved by R. Beilby.

(3957.) 15. Lanercost Priory. Copperplate. Engraved by R. Beilby.

(3958.) 16. Portrait of Mr. W. Bulmer. Audinot sculp.

(3959.) 17. Portrait of Mr. Emerson Charnley.

(3960.) 18. Portrait of Mr. William Garret.

Given me by Mr. Garret.

(3961.) 19. Portrait of Mr. John Trotter Brockett.

(3962.) 20. Autograph letter of Mr. Brockett to Mr. Garret, dated N. C. 10 May, 1823. From Mr. W. Garret.

(3963.) 21. Autograph letter of John Adamson, Esq., on the Medal of Camoens, 1851.

(3964.) 22. Proposals for publishing Sykes's Local Records. "Newcastle: Printed for John Sykes, Bookseller, Pilgrim Street. 1822."

(3965.) 23. Prospectus of the same work, with list of subscribers. "Newcastle: Printed for John Sykes, Bookseller, Johnson's Head, Pilgrim Street, where Subscribers' names are received. 1823."

(3966.) 24. Note of Mr. J. P. Church, to whom Mrs. Beilby gave the Drawings [Nos. (3575.), (3576.), (3577.), and (3581.) of this Collection] of Thomas Bewick.

(3967.) 25. Autograph letter of G. T. Stubbs, the painter, to Henry U. Reay, Esq. [see No. (163.)], dated London, June 6th, 1801, soliciting a subscription to his engraving of the "Death of a Doe," with the printed Proposals for the same. From Mr. W. Garret.

(3968.) 26. Portrait of Dr. John Trusler, Author of Hogarth Moralized, &c. Published by Rodd. *On white India paper.*

Engravings, etc., by the Pupils of Thomas Bewick.

ROBERT JOHNSON.

(3969.) 1. View of St. Nicholas' Church, Newcastle.

A copperplate, measuring 4⅓ inches by 3⅞ inches, for an annual memorandum Book, published in Newcastle by Jos. Whitfield, bookseller, of Newcastle.

(3970.) 2. "The Asses in Danger." Caricature of Whitfield.

(3971.) 3. "A Real Friend to His Country Begs." Another caricature of Whitfield.

(3972.) 4. "The Overthrow, or The Crisis is Awful and Momentous." Another caricature of Whitfield.

(3973.) 5. MS. Copy of some verses on an Extraordinary Phenomenon—

"Perceivable at a distance,
Exceeding large, of tough consistence," etc.

(3974.) 6. MS. copy of his Epitaph in Ovingham Churchyard.

CHARLTON NESBIT.

(3975.) 1. 1. View of St. Nicholas' Church, Newcastle, from a drawing by Robert Johnson. "R. Johnson Del." "C. Nesbit Scul."

An exquisite impression. Obtained from Mr. W. J. Bell, who has annexed the following note:—

"The accompanying woodcut by Charlton Nesbit was bought of Mr. Nicholson, the engraver, of Newcastle on Tyne, who had a few copies from Nesbit's widow, which were first impressions that had belonged to Nesbit's self. W. J. Bell."

(3976.) 1. 2. Another impression.

(3977.) 1. 3. Another. *On vellum.*

"One of the largest cuts ever engraved in England. For it, which was first published about 1799, Mr. Nesbit received a medal from the Society for the Encouragement of Arts and Manufactures." Jackson and Chatto, Hist. Wood Engraving, pp. 612, 613.

(3978.) 2. 1. Cut to the Memory of Robert Johnson. A moonlight scene in a churchyard, with female figure and monument, on which is inscribed "In Memory of R Johnson 1796." *Proof on paper.* From Mr. John Bell.

(3979.) 2. 2. Another impression. *On yellow China paper.* From Mr. W. Garret.

(3980.) 3. Proof Illustrations to Northcote's Fables; and of the Ornamental Letters and Vignettes, By William Harvey.

London: Geo: Lawford, Saville Passage. Printed by J. Johnson. 1828.

Royal 8vo. Printed entirely on India paper. It contains admirable specimens of the work of Nesbit, Jackson, Branston, White, and others.

(3981.) 4. Religious Emblems, being a Series of Engravings on Wood, Executed by the First Artists in that Line, from Designs drawn on the Blocks themselves by J. Thurston, Esq. [etc.]

London: Printed by T. Bensley, Bolt Court, Fleet Street; And sold by R. Ackermann, Repository of Arts, N° 101, Strand. 1809.

4to. With twenty-one engravings of great beauty by Nesbit, Clennell, Hole, and Branston.

(3982.) 5. Ten very beautiful proofs, on white India paper, from the engravings for Somervile's "Hobbinol," "Bowling Green," and "Field Sports." Bulmer, 1813.

(3983.) 6. Practical Hints on Decorative Printing. [etc.] By William Savage.

London: Published for the Proprietor, [etc.] 1822.

4to. It contains some very fine specimens of Nesbit, Branston, and others.

(3984.) 7. Caricature of Stephen Kemble. "Oh, that this too—too solid flesh would melt." Hamlet.

[See also among the Portraits of Thomas Bewick an excellent one by Nesbit. Nos. (3863.)-(3867.).]

LUKE CLENNELL.

(3985.) 1. The Diploma of the Highland Society of London. "B. West, Esq. P. R. A. Pinx.t L. Clennell, Sculp.t" "T. Bensley, Bolt Court, Fleet Street, London, Printer." *On white India paper.*

A splendid impression of this, the largest of Clennell's wood-engravings. Exceedingly rare. The block and nearly all the impressions were burnt in the fire of Bensley's printing-office. The artist received a gold medal from the Society of Arts for his very beautiful work. See the History of Wood Engraving, pp. 617, 618.

(3986.) 2. 1. The Shipwreck, A Poem, by William Falconer: [etc.]

London: Printed for Cadell and Davies; [etc.] 1808.

8vo. Pp. xiv, 135. With some exquisite specimens of Clennell's powers.

"An admirable specimen of Clennell's engraving is to be found in an octavo edition of Falconer's Shipwreck, printed for Cadell and Davies, 1808. It occurs as a vignette to the second canto at page 43, and the subject is a ship running before the wind in a gale. The motion of the waves, and the gloomy appearance of the sky, are represented with admirable truth and feeling. The dark shadow on the waters to the right gives wonderful effect to the white crest of the wave in front; and the whole appearance of the cut is indicative of a gloomy and tempestuous day, and of an increasing storm. Perhaps no engraving of the same kind, either on copper or wood, conveys the idea of a storm at sea with greater fidelity. The drawing was made on the block by Thurston; but the spirit and *effect*,—the lights and shadows, the apparent seething of the waves, and the troubled appearance of the sky,—were introduced by Clennell." W. A. Chatto, in Jackson's History of Wood Engraving, pp. 616, 617.

(3987.) 2. 2. Another copy.

(3988.) 2. 3. Another copy.

(3989.) 3. The Life Boat off Tynemouth. *Proof on white India paper.* From the Hive. No. (209.).

(3990.) 4. "Proposals For publishing by subscription a Print Representing the Decisive Charge of the Life Guards at Waterloo. To be engraved by W. Bromley, From a Picture by Luke Clennell, Which was rewarded by the British Institution, in 1816." "Newcastle: Printed by Edward Walker."

Three pages, 4to, the third of which contains a recommendatory letter by Thomas Bewick, dated Newcastle, January 15, 1819.

(3991.) 5. Pen and ink view of a church, with

"Luke. Macford. Entombed." and LC in a monogram, in Clennell's handwriting. Mounted on a piece of coarse brown paper.

This formerly belonged to Mr. W. A. Chatto, who has written on the back the following explanation:—"Drawn by Clennell when insane, and mounted by himself on this paper. The church is an imaginary one. The Luke Mackford, whose entombment he commemorates, was his cousin. W. A. C."

(3992.) 6. Two cuts and two poems, "A Floweret" and "Ballad," by Clennell when insane. Printed on one page. Horribly curious.

(3993.) 7. Copy of another of his poems when insane. From Mr. R. Robinson.

(3994.) 8. The Gleaners. A large water-colour drawing, signed with his monogram. "The Drawing was poor Clennell's last effort." Obtained from Mr. Robinson, of Newcastle.

[See also "Religious Emblems," described above, for some most beautiful examples by him.]

JOHN JACKSON.

(3995.) 1. A Treatise on Wood Engraving, Historical and Practical. With upwards of Three Hundred Illustrations, Engraved on Wood, By John Jackson.

London: Charles Knight and Co. Ludgate Street. 1839.

Imp. 8vo. Pp. xvi, 749. The historical portion of the work was by Mr. W. A. Chatto.

HENRY F. P. W. HOLE.

(3996.) 1. Book-plate, "C. L." A pyramid with trees, etc. Done by H. Hole, in 1798.

(3997.) 2. Six Views in the Neighbourhood of Liverpool, including those of Wavertree Well and Lydiate Abbey, in Gregson's Portfolio of Fragments relative to the Duchy of Lancaster; fol. Liverpool, 1817.

[See also "Religious Emblems." No. (3981.).]

ISAAC NICHOLSON.

(3998.) 1. Bothal Castle, Willymoteswick, The Bolt House, and Fossil Fern. *Proofs on paper.* From Hodgson's Northumberland.

(3999.) 2. View of Newgate, Newcastle. *On white India paper.*

(4000.) 3. Landscape vignette. *On white India paper.*

(4001.) 4. Fishing scene. *On white India paper.*

(4002.) 5. Tyne-side scene. *On white India paper.*

(4003.) 6. Ships with lighthouse. *On white India paper.*

(4004.) 7. 1. The Lunatic Asylum, Newcastle. *On white India paper.*

(4005.) 7. 2. Another impression. *On vellum.*

(4006.) 8. 1. Card of Robert Spencer, Turner & Carver, Groat Market, Newcastle. Copperplate.

(4007.) 8. 2. Another impression.

(4008.) 9. Wild Bull. *On yellow China paper.*

(4009.) 10. 1. Prowling Lion. *A similar proof.*

(4010.) 10. 2. Another impression.

(4011.) 11. Tiger. *A similar proof.*

(4012.) 12. 1. Zebra. *A similar proof.*

(4013.) 12. 2. Another impression.

(4014.) 13. Horseman in a storm of rain. "The Cadger's Trot." *A similar proof.*

(4015.) 14. Stags Feeding. *A similar proof.*

(4016.) 15. Dogs attacking a Wild Boar. *A similar proof.*

(4017.) 16. The Hunter. *A similar proof.*

(4018.) 17. Horse and Jockey. *A similar proof.*

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